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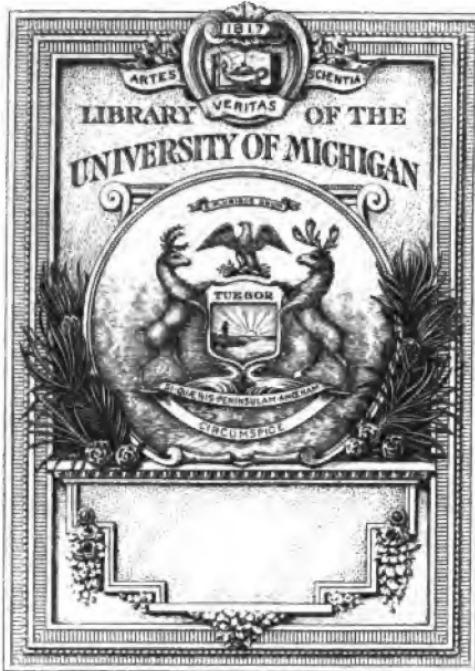
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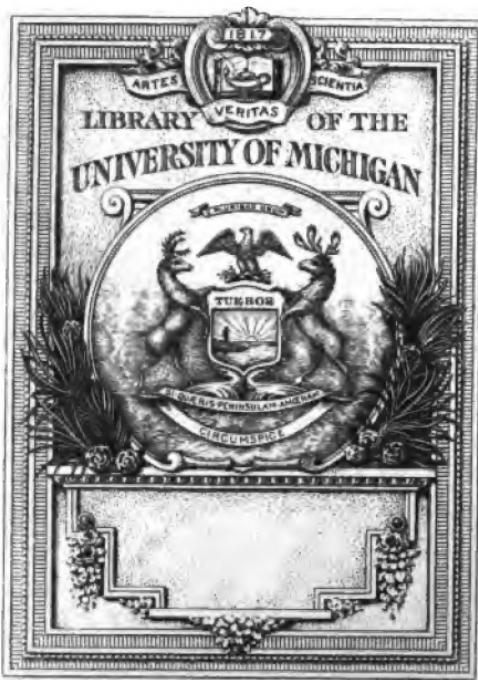
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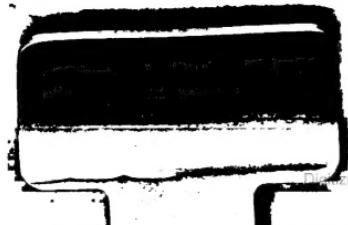
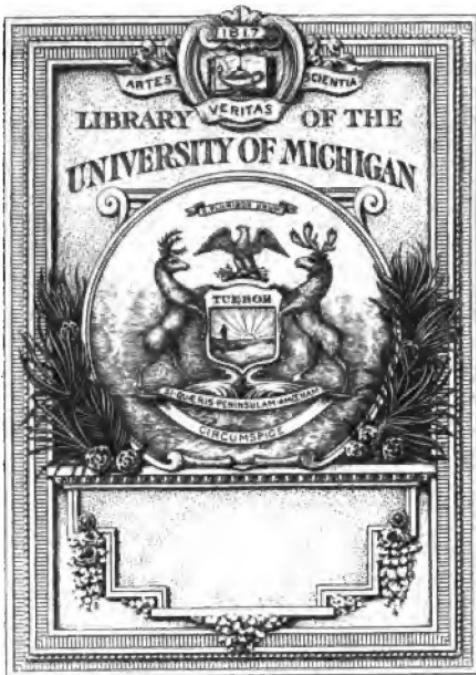
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# THE IDYLLS OF THEOCRITUS



THE  
IDYLLS OF THEOCRITUS

EDITED

WITH INTRODUCTION AND NOTES

BY

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## PREFACE

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A FEW words may be said in explanation of the design of this edition.

I have tried to bring together in the Introduction the result of recent investigation into the literary history of the Alexandrian writers, so far as concerns Theocritus. An enormous amount of labour has been bestowed on this question in recent years, but chiefly in foreign magazines and monographs, and the results have never yet been introduced into an edition of Theocritus, although they are very necessary to a right understanding of his works and his position in Greek poetry<sup>1</sup>.

In the text I have followed no one previous edition; but, while adhering to the best MSS. where possible—in some places rejecting generally received emendations—have accepted conjectures without regard to their previous recognition. Theocritus has always been a happy guessing-ground for ingenious critics, and there is no lack of suggestions; but in spite of this I have in some places been forced to introduce new readings<sup>2</sup>. The text is presented com-

<sup>1</sup> A valuable *résumé* is given by M. Legrand, *Étude sur Théocrite* (Paris, 1898), though in an inconvenient form. My obligations to his work would be greater had it appeared two years earlier.

<sup>2</sup> Denoted by ‘text. Ch.’ at bottom of page. To save space I have generally omitted mention of smaller corrections—spelling or dialect. The great majority of these are due to H. L. Ahrens.

plete, save for the expurgation of a few lines in *Idyll v* and in the spurious twenty-seventh poem.

The notes must of necessity be somewhat full in an author like Theocritus, who lies beyond the usual track of reading, and whose Greek, naturally difficult, is rendered harder by his position at the beginning of a new epoch when the strictness of the classical idiom and vocabulary is breaking down. In such a case it is easy to be dogmatic ; but dogmatism will not convince. It has therefore been necessary to deal at considerable length with grammatical as well as with textual difficulties. For the same reason the index has been arranged to afford a general synopsis of Theocritean usage and style.

My heartiest thanks are due to Mr. A. E. Measures, of King Edward's School, Birmingham, for his kindness in undertaking, at short notice, the task of seeing this work through the press during my absence from England. The conditions under which this task is undertaken add to its difficulties, and responsibility for errors and omissions rests with me alone.

LONDON,  
February, 1900.

## CONTENTS

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	PAGES
<b>INTRODUCTION . . . . .</b>	<b>1-60</b>
A. Life of Theocritus . . . . .	1-36
B. Theocritus' Verse, Style, and Dialect . . . . .	36-45
C. Authenticity of the Poems attributed to Theocritus . . . . .	45-58
D. The Pastoral . . . . .	58-60
<b>TEXT AND APPARATUS CRITICUS . . . . .</b>	<b>61-185</b>
<b>NOTES . . . . .</b>	<b>187-378</b>
<b>EXCURSUS ON DIALECT . . . . .</b>	<b>379-381</b>
<b>INDEX . . . . .</b>	<b>383-391</b>

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<b>NOTES . . . . .</b>	<b>187-378</b>
<b>EXCURSUS ON DIALECT . . . . .</b>	<b>379-381</b>
<b>INDEX . . . . .</b>	<b>383-391</b>



## ERRATA AND CORRIGENDA

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THE editor regrets that service in Africa prolonged beyond the term anticipated prevented him from seeing this book before it was published, and that he was unable to revise or correct it finally.

He hopes to have some further opportunity of adding any necessary material now omitted; for the present a list of mere corrections is all that can be supplied.

LONDON, July, 1901.

### INTRODUCTION.

Page vi, for 1901 read 1900  
5, line 16, for scanned read scorned  
18, line 16, for they read they were  
20, note 1, for rest read the rest  
21, line 26, for Id. V. read Id. VII.  
26, line 27, for came read come  
28, note, for Conat read Couat  
29, line 24, read ' xxv and Megara '  
30, line 5, for choice read choric  
30, line 15, for bold read bald  
38, note, for G. Fāth read G. Futh  
46, line 11, for new read now  
42, line 5, for tilt read lilt

### TEXT.

*Id.* 1. 6, for χιμάρρω read χιμάρω  
2. 12, for Ἐκάτα read Ἐκάτη  
3. 35, for ἐριθακίς read Ἐριθακίς  
4. 58, dele crit. note.  
5. 24, for ἀμνὸν ἔρειδε read ἀμνόν.—ἔρειδε.  
6. 92, for ἀπερ δῆρη read ἀ ποθέρημα  
18. 52, crit. note, for Ziegler read vulgo  
15. 95, for ἀλέγω read ἀλέγω μὴ κ.τ.λ.  
15. 125. Place this line in inverted commas.  
15. 127. Remove inverted commas.

THEOCRITUS

## ERRATA AND CORRIGENDA

- Id.* 16. 63, *for παρελθεῖν* read *παρειπεῖν*  
21. 15, *for οὐδεῖς δ'* *οὐ* read *οὐδεῖς δ'* *αὐ*  
21. 66, *for καίτοι* read *καὶ τοῖς*  
23. 8, *for ροδόμαλον* read *ρέδα μάλων*  
23. 12, *for βλέπος* read *βλέπον*  
30. 3, *for περρέχει* read *περρέχει*  
*Erig.* 16. 2, *for πολλοῖς* read *πολλῆς*

## NOTES.

1. 48, *for filiae* : *harum* read *filiae harum*
1. 78, *for ἔρασμαι* read *ἔραομαι*
1. 105, *for when* read *where*
2. 3 (p. 199), *for καταθήσω* read *καταθήσω*  
*for καταθήσομαι* read *καταθήσομαι*
2. 66 (p. 205), *for Xenophon, Ephes.* read *Xen. Ephes.*
2. 103, *for neat* read *next*
3. 7, *for οὐχ ἄτ,* MSS., *read οὐχ ὡς τίνες*
3. (p. 213), *read* is different. In Soph. *O. C.*
4. 11, *for κ.τ.λ.* read *καὶ*
4. 63, *for see k* read *so k*
5. 109 (p. 222), *for προμηνύσῃς* read *προμηνύσεις*: *ib.* (p. 233, line 1)  
*read οὐ σίγα;*
5. 109 (p. 233), *for β* is written *ω* read *β* is written *υ*
6. 12, *for καχλάζοντα* read *καχλάζοντος*
6. 25. This note belongs to 6. 22. *For ποθόρημι* read *ποθόρημα*
6. 29, *for Britzsche* read *Fritzsche*
7. 22, *for ἔπος* read *ὅπος*
7. 98. Insert 'he' after 'Yet after all Aratus'
8. 18, *for Filney* read *Tilney*
8. 91. Read 'I suggest γα μεθεῖς.'
10. 46 read *A. Pal.* 6. 53
11. 54, *for δὲ* read *δὲ τε*
11. 72, *for surge* read *singer*
13. p. 278, *for G. Frith* read *G. Futh*
13. 23, 24 *ad fin.*, *for lands* read *lines*
13. 64, *read* 'is usually resumed'
15. 30, *for τὸ μὲν αἷμα* read *τὸ μεν αἷμα*
16. 63, *for παρελθεῖν* read *παρειπεῖν*
16. 84, *for tune* read *time*
17. 13 (p. 313, line 11), *for in this use* read *in this latter use*
17. 87, *for loot* read *lost*
22. 65, 67 (p. 338, line 29). Put the words 'There is possibly some reference to gouging' in inverted commas.
23. 12, *for ἀνάγκαν* read *ἀνάγκαν*  
Page 366, line 10, *for some* read 'so we'  
*Erg.* 16. 2, *for πολλῆς* read *πολλοῖς*

## INDEX.

Page 389, line 33, *for* 'in δὲ clause' *read* 'with no δὲ clause'

## INTRODUCTION

---

### A. Life of Theocritus.

A. For the life of Theocritus we have very little direct external evidence. There is (1) a short notice in Suidas, Θεόκριτος, νῦν Πραξαγόρου καὶ Φιλίνης (οἱ δὲ Σιμίχου) Συρακούσιος· οἱ δὲ φασὶ Κώφων μετώφησε δὲ ἐς Συρακούσας.

(2) An anonymous life, prefixed to the *idylls* in a large number of MSS.

Θεόκριτος, δὲ τῶν βουκολικῶν ποιητής, Συρακούσιος ἦν τὸ γένος,  
πατρὸς Σιμίχιδον (Σιμίχου Ahrens) ὡς αὐτός φησι<sup>1</sup>.

Σιμίχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις; (vii. 21),  
ἔνοι δὲ τὸ Σιμίχίδας ἐπώνυμον εἴναι λέγοντες· δοκεῖ γὰρ σιμὸς εἶναι  
τὴν πρόσσοφιν, πατέρα δὲ ἐσχηκέναι Πραξαγόραν καὶ μῆτέρα Φιλίναν<sup>1</sup>.  
ἀκούστης δὲ γέγονε Φιλητᾶ καὶ Ἀσκληπιάδου ὃν μνημονεύει.  
ῆκμασε δὲ κατὰ τὸν Πτολεμαῖον τὸν ἐπικληθέντα Λαγωὸν (Λάγον  
k. marg.), περὶ δὲ τὴν τῶν βουκολικῶν ποίησιν εὐφυὴς γενόμενος  
πολλῆς δόξης ἐπέτυχε· κατὰ γοὺν τινὰς Μόσχος καλούμενος  
Θεόκριτος ὀνομάσθη (so k., other MSS. add) ἵστεον δὲ ὅτι  
δὲ Θεόκριτος ἐγένετο ἱσόχρονος τοῦ τε Ἀράτου καὶ τοῦ Καλλιμάχου  
καὶ τοῦ Νικάνδρου· ἐγένετο δὲ ἐπὶ τῶν χρόνων Πτολεμαίου τοῦ  
Φιλαδέλφου, κ.τ.λ.

(3) Argument, *Id. iv*: δ Θεόκριτος δωσπερ ἐδείξαμεν κατὰ τὴν  
ρόκδ' Ολυμπιάδα ἦκμαζεν (=Ol. 124=B.C. 284-280).

(4) Arg., *Id. vii*: ἐπιδημήσας γάρ τῇ νήσῳ (Cos) δ Θεόκριτος,  
ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀπῆι, φίλος κατέστη  
Φρασιδάμῳ καὶ Ἀντιγένει.

(5) Arg., *Id. xi*: προσδιαλέγεται δ Θεόκριτος ἰατρῷ Νικίᾳ  
Μιλησίῳ τὸ γένος, δις συμφοιτητὴς γέγονεν Ἐρασιστράτου ἰατροῦ  
δῆτος καὶ αὐτοῦ.

<sup>1</sup> Cf. Argument, *Id. iii*.

## INTRODUCTION

(6) Arg., *Id. xvi*: τοῦτο τὸ εἰδύλλιον γέγραπται εἰς Ἱέρωνα τὸν Ἱεροκλέους τὸν ἔσχατον Σικελίας τύραννον. κατέσχε δὲ τὴν ἀρχὴν στρατηγὸς ἀποδειχθεὶς ὑπὸ τῶν πολιτῶν καὶ φθείρας τὰς δυνάμεις ὥστε τύραννον αὐτὸν ἀναγορευθῆναι. μηδὲν οὖν εἰληφὼς παρὰ τοῦ Ἱέρωνος ὁ Θεόκριτος διὰ τοῦτο Χάριτας τὸ εἰδύλλιον τοῦτο ἐπέγραψε.

(7) Arg., *Id. xvii*: ἀμαρτάνει ὁ Μούνατος εἰς τοὺς χρόνους ἀναβιβάζων τὸν Θεόκριτον τὸν Φιλοπάτορα (*Ptol. iv*) οὐ συνιδὼν τοσούτον χρόνον διάστημα μαχόμενον.

(8) Scholiast. vii. 21: Σιμιχίδα· οἱ μὲν αὐτὸν φασι Θεόκριτον· καθὸ Σιμιχίδον (*Σιμίχου schol. Gen.*) ἦν νιός, ἡ καθὸ σιμὸς ἦν (*cf. Schol. iii. 8*) οἱ δὲ ἔτερόν τινα τῶν σὺν αὐτῷ καὶ οὐ Θεόκριτον διὰ τὸ "Σιμιχίδα μὲν" "Ἐρωτεῖς ἐπέπταρον" (vii. 96) φασὶ δὲ τὸν τοιούτον ἀπὸ πατρίου (*so Vulgo, see infra, p. 24*) κληθῆναι, ἀπὸ Σιμιχίδου τοῦ Περικλέους τῶν Ὁρχομενίων, οἵτινες πολιτείας παρὰ Κάροις τετυχήκασιν.

(9) Schol. vii. 40: Ἀσκληπιάδην φησὶ τὸν ἐπιγραμματογράφον· ὅστιερ γάρ Σιμιχίδαν ἔαντὸν καλεῖ ὁ Θεόκριτος πατρωνυμικῶς ὡς νιὸν Σιμιχίδα, οὗτος καὶ νῦν Σικελίδαν ὄνομάζει τὸν Ἀ. τὸν Σάμουν ὡς νιὸν Σικελίδα οὐ δοκεῖ ἀκούστης γεγονέναι.

(10) Choeroboscus: Φιλήτας ὁ διδάσκαλος Θεόκριτον.

(11) The epigram (not by Theocritus)—

"Ἀλλος ὁ Χίος" ἐγώ δὲ Θεόκριτος ὃς τάδ' ἔγραψα  
εἰς ἀπὸ τῶν πολλῶν εἴμι Συρακοσίων  
νιᾶς Πραξαγόραο, περικλειτῆς τε Φελίνης.

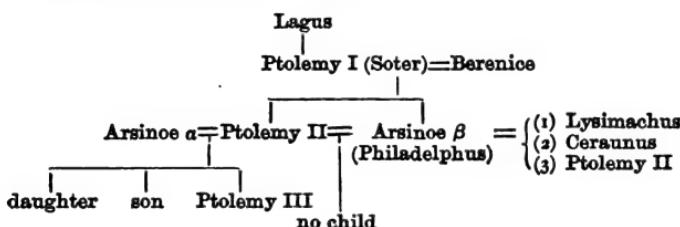
These notices are obviously to a large extent merely inferences from the poet's own works, and are not consistent.

B. We have the evidence of the poems, especially vii, ix, xv, xvi, xvii, xxviii, and such events of political or literary history as can be brought into relation with Theocritus. By these we can date exactly xvii and xvi. The first-named is a panegyric of Ptolemy II, king of Egypt; the second is in part a eulogy of Hiero the Syracusan, known in history as the faithful ally of Rome in the First Punic War.

The Ptolemy of *Id. xvii* was the son of Ptolemy I (Soter) and Berenice; grandson of Lagus; was born 308 B. C. in Cos, was pupil of the poet and critic Philetas, and began to reign 285 B. C. on the abdication of his father. He married

(1) Arsinoe, daughter of Lysimachus of Thrace, by whom he had a son, afterwards Ptolemy III (Philadelphus). Finding his wife plotting against him<sup>1</sup> he banished her with her children to Coptos in the Thebaid, and married (2), according to Egyptian custom, his full sister Arsinoe (previously married to Lysimachus of Thrace: not however mother of Arsinoe α). This marriage proving childless he reckoned as full heirs<sup>2</sup> the children of his first wife and counted them as children of Arsinoe β.

Thus we get as table of descent :—



a genealogy to rival that of Oedipus.

If therefore we can get dates for these events of Ptolemy's history, we shall get limits within which to date *Id. xvii* and *xv*, which are written after the marriage of Ptolemy and Arsinoe β; during lifetime of Arsinoe β after deification of Berenice. Now the marriage is proved earlier than 273 B.C. by a dated inscription—the so-called Stelè of Peithom, and later than 278 by the same<sup>3</sup>. More important still is the Mendè-stelè, which proves that Arsinoe β died in 271-270<sup>4</sup>. We get therefore clear limits *ante quem* and *post quem* for these two poems.

The upward limit may be at once reduced to 274 if we

<sup>1</sup> Schol. Theocr. xvii. 128. See Mahaffy, *Empire of the Ptolemies*, p. 36 *sqq.* and 122.

<sup>2</sup> Mahaffy, p. 137. Thus in *C. I. G.*, Ptolemy III speaks of himself as son of Ptolemy and Arsinoe β: *νιὸς βασιλέως Πτολεμαίου καὶ βασιλίσσης Ἀρσινόης θεῶν ἀδελφῶν*.

<sup>3</sup> Mahaffy, p. 138.

<sup>4</sup> See H. v. Prott, *Rheinisches Museum*, 53 (1898), p. 460. This important discovery completely routs the majority of previous theories.

## INTRODUCTION

accept the apparently overwhelming proof that *Id. xvi* was written not earlier than 275 nor later than 274, and preceded *xvii* (see below).

Another group of facts to be taken into consideration are those relating to the cult established in Egypt to the θεοὶ Σωτῆρες (i. e. Ptolemy I and his queen Berenice).

Theocritus in *xvii. 123* clearly speaks of this double cult as already established and as already celebrated in several annually recurring festivals, ματρὶ φίλᾳ καὶ πατρὶ θυώδεσ αἴστατο ναούς . . . πολλὰ δὲ πιανθέντα βοῶν ὃ γε μηρία καίει μησὶ περιπλομένουσιν ἐρευθομένων ἐπὶ βωμῶν, αὐτός τ' ἴφθιμα τ' ἄλοχος (cf. *xv. 47*, 107).

The establishment of this cult was gradual. Alexander was paid divine honours from early Ptolemaic times, probably as the divine κτίστης of the New Egypt. Ptolemy I (Lagides) was deified by his son, but probably not before 283 (Theocr., *xv. 47* ἐξ ὁ ἐν ἀθανάτοις ὁ τεκών), and this cult was at some date associated with that of Heracles (Theocr. *xvii. 20*) and Alexander<sup>1</sup>. On her death Berenice was associated in the cult of Ptolemy I (Soter), and thus we get the θεοὶ σωτῆρες. Now in an inscription of 280 we have recorded the institution of a festival by Ptolemy II to the honour of Πτολεμαῖφ σωτῆρι, Berenice not being included, nor Arsinoe mentioned. The festival was celebrated every four years, following the dates of the Olympic games. On its recurrence 275–274 B.C., there is included in it the cult which had been established ‘to the parents of the King and Queen,’ i.e. to Ptolemy Soter and Berenice, parents of Ptolemy II and Arsinoe β (Philadelphus). Therefore the marriage is before 275, and the cult of Berenice was established 279–275 (see H. von Prött, *l. c.*).

Theocritus is therefore in Alexandria before 271; fulfilling the part of a court poet, however distasteful the manners of that court must have been to him. The literary influences of the time will be dealt with below. The date of his

<sup>1</sup> Possibly before 275, see Theocr. *xvii. 18*, but there is no documentary proof of a combined cult of the Σωτῆρες and Alexander before 225 B.C. See on this and on the following points, Kaerst, *Rh. Mus.*, *N. S.*, 52 (1897); cf. von Prött, *l. c.*

coming to Alexandria is fixed more exactly by *Id.* xvi. This is an outcry against the meanness of the time, but ends with a eulogy of Hiero on whom the hopes of Sicily were fixed. It is in every way a finer poem than xvii; and shows a freedom and spirit absent in the ordered court poem. Of importance here is the difference of circumstance between the two.

In xvii, the time is one of contentment with the rule and bounty of a royal house (xvii. 11, cf. xiv. 61), which gives freely of its wealth to the gods (xvii. 108), to subject princes (110), to cities and 'companions' (111), and forgets not the guilds of Dionysos or the poets (115).

In xvi, the cry goes out against the *βανασία* of the age. Money-making is the only care; old hospitality, benefactions, desire for the glory of song, are all dead, wealth and culture are severed, the poet is scorned, and all his approaches are rejected. On internal evidence the conclusion is inevitable that xvi precedes xvii in time, and belongs to a period when Theocritus had not yet found, what every poet in that age had to find, a patron<sup>1</sup>:

Δίζημαι δ' ὅτινι θνατῶν κεχαρισμένος ἔνθω  
σὺν Μοῖσας. (xvi. 68.)

So too, unless we wish to build fantastic theories on the lines 106–107, we must interpret them to mean, 'I will bide here (in my home) if I can find no one who will turn his ear: but if one calls me I will go boldly with my Muse' (see further note on xvi. 5).

The external evidence likewise favours the view that xvi precedes xvii.

According to the traditional dating, Hiero was made *στρατηγός* of Syracuse in 275 B.C., after the departure of Pyrrhos from Sicily; was given the title of king in 270 B.C. as a consequence of his victory over the Mamertines at the river Longanus, and reigned fifty-four years<sup>2</sup>. The years

<sup>1</sup> Cf. Rannow, *Studia Theocritea*, 1886; and Vahlen, *Sitzungsberichte der K. Pr. Akad. Berlin*, 1884.

<sup>2</sup> This chronology has been attacked by Gercke (*Rhein. Mus.*, 42), and Beloch (*N. Jahrb.*, 1885, p. 366). See below; cf. Legrand, *Étude sur Théocrite*, pp. 29–35.

immediately preceding had been troublous for Sicily. In 278 B.C., Pyrrhos had left the island, and the dominion which he had there established fell to ruin. Syracuse was left enfeebled and with no competent ruler. Carthage again overran the land and made her authority supreme in all the western part. It was at this juncture that the *στρατηγία* of Hiero raised high the hopes of the Greek settlers; and the day was looked for when in deeds as well as in name the great Sicilian ruler of the fifth century should be recalled. It is then to the first years of Hiero's office that xvi is to be assigned. For note that the tone is prophetic; *ἔσσεται οὐνος ἀνήρ* (73; cf. 80). There is no mention of results already achieved. The land is waste, spoiled by the wars of Pyrrhos and Carthage:—

*δυτεά τε προτέροισι πάλιν ναιούτο πολίταις  
δυσμενέων ὅσα χεῖρες ἐλωβζῆσαντο κατάκρας.*

The war that is threatening is a war with Carthage (76, 85). But Hiero was only twice in conflict with the Punic state, after the retreat of Pyrrhos and in the First Punic War. All this points conclusively to 275 B.C. for the date of the poem<sup>1</sup>. For granting for the sake of argument a later date—subsequent to Hiero's assumption of royal title, we are confronted at once by the difficulties that there is no mention of the Longanus victory, that Hiero is not addressed as king, that the whole strain is one of expectation, with no mention of achieved result, and by the impossibility of reconciling a residence of Theocritus in Sicily in such circumstances as *Id.* xvi describes with the data of *Id.* xvii and others.

We take then B.C. 275 for the date, Sicily for the place of xvi, not a later year such as B.C. 273-2, since the domination of Syracuse or Carthage is still obviously in the balance, and Hiero has but just arisen. To this new risen star Theocritus and the Syracusans looked as the forerunner of a new day of splendour for Sicily, of deliverance from her enemies, a renaissance of the finer arts, a resuscitation of the times of Hiero I, when Carthage was broken on sea and land, and the poetry of Aeschylus, Simonides, Bac-

<sup>1</sup> Cf. Helm, *N. Jahrbücher*, 1897; Legrand, *l. c.*

chylides, Pindar found a congenial home in the western island.

In passing, two theories may be noticed which attempt to assign a later date to xvi.

1. That of Beloch (*N. Jahrbücher*, 1885, p. 366): according to which the poem is to be dated B.C. 263-2, when Hiero was the ally of the Mamertines: hence a diplomatic silence concerning the Longanus. Beloch explains the then surprising absence of mention of Rome by the ingenious assumption that in the eyes of the Sicilian poet Rome was relegated to the inferior place and passed over, as we in dealing with the Punic war from the Roman standpoint are apt to forget the importance of Hiero. But when in support of his view he argues that Syracuse was only once engaged in hostilities with Carthage, he claims too much. The departure of Pyrrhos had left Sicily free to the rivalry of the two states, and war was threatened if not waged. It is to these 'wars and rumours of wars' that I refer Theocr. xvi. 76.

2. Gercke (*Alexandrinische Studien, Rhein. Mus.* 1887) dates the poem 'soon after the nomination of the Strategi, when the Punic war was impending' (*circa* 268), taking the view, which has no sound evidence to support it, that Hiero's reign has been misdated. This means of course an inversion of the dates of xvii and xvi, in face of the internal evidence dealt with above; but Gercke takes a wholly novel view of the meaning of xvi. He regards the poem as a farewell to the Ptolemies, written in the East (Alexandria?), and as a petition for favour preparatory to a return to Sicily. The reason for this return is that Theocritus grew discontented with the Egyptian court, and even quarrelled openly with his patrons, for Gercke sees in the eulogium of Ptolemy<sup>1</sup> half-heartedness, and even an open attack in the words *τριγάμοιο γυναικός* (xii. 5).

This rearrangement of the chronology of Hiero has found little favour, and in reality has nothing to support it except the fact that with the traditional date of 275 B.C. we have a blank of some years unfilled with known events<sup>2</sup>.

<sup>1</sup> Cf. xvii. 115; xiv. 62; xvi. 19.

<sup>2</sup> See Kuiper (*Mnemosyne*, 17); Legrand, *Étude*, p. 33.

The theory of a rupture between Theocritus and the Alexandrian court is probable, but does not necessitate this conclusion (*vide infra*, p. 35).

We get the two dates—275–4 B.C. Theocritus in Sicily, looking for patronage but in vain, yet confident in the power of his Muse; not therefore unversed in poetry: 273 *circ.* Theocritus in Alexandria at the court of Ptolemy II.

Next to be considered are the assertions of the *Vita Theocr.* &c. concerning his birthplace, his residence in Cos, his relations to Philetas, and the date of his *floruit*. All the evidence of the poems is for regarding Theocritus as a Syracusan. xi. 7 δέ Κύκλωψ δέ παρ' ἀμῖν. xvi. *passim*. xxviii. 16 a spindle of Sicilian workmanship is spoken of as ἀμμετέρας ἔσσαν ἀπὸ χθόνος<sup>1</sup>. i. 65 Θύρσις ὅδ' ὡξὲς Αἴγας (but the identification Thyrssis=Theocritus is in the highest degree problematical). So among ancient writers the epigram (not by Theocritus) ἀλλος δέ Χίος, Athenaeus 284 *a*, and Theocr. ix (to be dealt with later).

Contrary external evidence is given only by Suidas' οἱ δὲ φασὶ Κέφοι (*vide supra*, p. 1, note 1), but this view has been revived in modern times and deserves examination. It rests principally on *Id.* vii, the scene of which is laid in Cos, and on the scholium in vii. 21 (see p. 2, note 8) (Σιμχίδον τοῦ Περικλέους τῶν Ὀρχομενίων οἵτινες πολιτείας παρὰ Κέφοις τετυχήκασιν, taken in connexion with xvi. 104,—

‘Ω ‘Ετεόκλειοι θύγατρες θεαί, δὲ Μινύεοι  
‘Ορχομενίου φιλέοισαι ἀπεχθόμενόν ποτε Θήβαις.

The words of the scholium have been so often misread that a careful examination of them should be made. They set forward in reality two things: (1) that by Simichidas *Theocritus* is meant as the son of Simichus; (2) that not Theocritus but *another* ἔτερόν τινα τῶν σὺν αὐτῷ is intended. It is to this hypothetical A. N. Other that the following words apply (φασὶ τὸν τοιοῦτον ἀπὸ πατρίου κληθῆναι ἀπὸ Σιμχίδον τοῦ Περικλέους κ.τ.λ.). Now πατρίου here is obviously corrupt. Hauer (*de Theocr. vita*, 1855) changed it to

<sup>1</sup> A synopsis of the evidence is given by Susemihl, *Alex. Litt.-Geschichte*, p. 196.

*πατρωοῦ* (step-father) and explained, 'Theocritus' father (Praxagoras) being dead, his mother married Simichus of Cos, one of the exiles from Orchomenus.' This emendation has been widely accepted, and on it is built the foundation-stone of the Coan theory. But when we see that the words refer to the *έρεπόν τινα*, not to Theocritus, our foundation proves a quicksand. Even granting for the sake of argument that the scholium as we have it is confused out of two separate scholia (so Ahrens, ii. p. 516) and the words do refer to the poet, we do not get a Coan birth for Theocritus, but only Coan relations-in-law. Further, the emendation of *πατρίου* is uncertain. Equally near are *πατρὸς θετοῦ* (Meineke), *πατριώτου* (Hiller), *πατρίου ξένου* (ed.). Hiller's explanation (with *πατριώτου*) is clear and satisfactory: 'The "οἱ δὲ" understood under Simichidas not Theocritus, but another, in whose name Theocritus speaks. This Simichidas was a native of Cos, son of Pericles of Orchomenos!'. We have therefore in the scholium not a jot of evidence that Theocritus was a Coan or even that he had relations in the island<sup>1</sup>. The concluding lines of xvi have been strangely read as evidence that the poem was written in Orchomenus. The reference to Orchomenus is however merely literary, led up to by the idea of the Pindaric goddesses, the *Xápires* (*vide* note *ad loc.*).

Grant then if you will that the name Simichus (or Simichidas) was found in Coan records (?by Nicanor of Cos)—grant that the genealogy should be referred to Theocritus, there results a guess that Theocritus took the name Simichidas from an Orchomenian resident in Cos who may or may not have been a relation or a *ξένος* according as we amend a corrupt scholium! Theocritus was then, and shall remain, by birth a native of Sicily, son of Praxagoras and Philina<sup>2</sup>.

<sup>1</sup> Hiller in Bursian's *Jahresbericht*, 1883. Note that this does not make the scholium true; it only explains the notice as it stands, but it destroys the argument of Coan genealogy.

<sup>2</sup> See Hicks and Paton, *Inscriptions of Cos*, Appendix i, by whom this theory is bolstered up by many dogmatic assertions.

<sup>3</sup> It is no more than coincidence that there was a famous doctor named Praxagoras at the court of Ptolemy I. It is

Was he in the Eastern Greek world before his transference to Alexandria in 274? The answer must depend principally on such relations as can be discovered between Theocritus and his contemporaries. The argument, that is, will be based on synchronisms. For though three, at least, of the poems were written in Cos (ii, vii, xiv, possibly i), we must remember that Cos was a favourite resort of literary men from the noise and bustle of Alexandria<sup>1</sup>, and that these poems might be assigned, other evidence failing, to the time of Theocritus' residence in the island subsequent to 275<sup>2</sup>. (This is demonstrable from ii or xiv.)

The anonymous *Vita Theocriti*, and Choeroboscus state that Theocritus was a pupil of Philetas, a famous critic and elegiac poet (Propertius, iii. 1, 11; iv. 6: Statius, *Silv.* i. 2, 253). If this is true the question is answered at once. Philetas, son of Telephus of Cos, was tutor of Ptolemy II when crown prince<sup>3</sup> (*circ.* 295-292), and of Zenodotus and Hermesianax; and was the head of a school of criticism and poetry in the island. His death cannot be placed later than 283<sup>4</sup>. Unfortunately the statement that he was tutor of Theocritus seems to be merely an inference from *Id.* vii. 40 (cf. the similar statement relative to Asclepiades in Schol. vii. 40<sup>5</sup>, *supra*, p. 3), and requires confirmation. This confirmation is however not altogether lacking. There are even among our scanty remains of Philetas distinct

baseless conjecture to identify this man with Theocritus' father (Fritzsche), or even to suppose relationship (Renier). In the former case the presence of Theocritus in Sicily in B.C. 275 would be inexplicable.

<sup>1</sup> Mahaffy, p. 54. Cf. Herondas, i and ii, the first being later than 267.

<sup>2</sup> So Wilamowitz-Moellendorff, Legrand, Fritzsche, and others.

<sup>3</sup> Susemihl, ch. 10, note 8.

<sup>4</sup> Susemihl, p. 174; Copat, *La Poésie Alexandrine*, p. 69 seqq.

<sup>5</sup> Another hypothesis is apparently set forth in Arg. *Id.* vii: ἐπδημήσας δὲ Θ. τῇ μῆσι στέ τε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀπίει, &c. The writer would seem not to know of the supposed education under Philetas.

traces of a ‘bucolic’ poetry, and striking parallels with Theocritus: e. g.

(1)      Γηρύσαιτο δὲ νεθρὸς ἀπὸ ψυχῆν δλέσασα  
δξεῖς κάκτου τύμβα φυλαξαμένη.

(Cf. Theocr., *Id.* x. 4.)

(2)      Δενυαλέος δὲ χιτῶν πεπινωμένος, ἀμφὶ δ' ἀραιὴν  
ἰξὺν εἰλεῖται ἄμμα μελαγκράνιον.

(Cf. vii. 17, and for ἀραιὸς applied to appearance xii. 24.)

(3)      Κύπρις ἐλοίσα  
μῆλα Διωνούσου δᾶκεν ἀπὸ κροτάφων.

(Cf. ii. 120.)

Hermesianax the pupil of Philetas was distinctly a pastoral poet (see Susemihl, pp. 185 *sqq.*), writing of Menalcas, Daphnis, and Polyphemos, and the memorial verses of the same poet are noteworthy:—

Οἰσθα δὲ καὶ τὸν ἀοιδὸν δὺ Εὐρυπύλου πολιῆτας  
Κῷοι χάλκειον θῆκαν ὑπὸ πλατάνῳ  
Βίττιδα μολπάζοντα θοήν, περὶ πάντα Φιλητᾶν  
ρήματα καὶ πᾶσαν ρύματον λαλιήν.

(Athenaeus, 597 A.)

The resemblance to the shepherds of Theocritus (*Id.* iii, vii) is unmistakable<sup>1</sup>. Conat writes, ‘Le souvenir de certaines superstitions répandues à la campagne; un vers où le poète représente sans doute lui-même<sup>2</sup> pareil à un chevrier de Théocrite, assis à l’ombre d’un grand platane, et comme le prouve un passage d’Hermesianax chantant sa Bittis, tout cela prouve que les élégies de Philétas avaient un caractère bucolique, quelque chose de populaire et de familier, l’amour pour l’objet et la nature pour cadre.’

It is singular that Longus (Daphnis and Chloe) gives the name of Philetas to an aged shepherd, ‘Le choix de ce nom n’est sans doute pas fortuit. Il rappelle probablement que

<sup>1</sup> *La Poésie Alex.*, p. 77; cf. Legrand, p. 154.

<sup>2</sup> Θρήσασθαι πλατάνῳ λασίῃ ὅποι.

c'est au coryphée du cénacle de Cos que remonte la vogue des bergeries, l'initiative de *la mascarade bucolique*<sup>1</sup>.'

Philetas may then be regarded as the first, or one of the first, of that school of pastoral of which Theocritus' Seventh Idyll is the greatest ancient example; the type happily denoted by the words the 'bucolic masquerade,' in which we have not a sketch of country men and manners, but a refined imitation thereof in pseudo-shepherds and pseudo-neatherds.

But Philetas was also the author of a critical work, called *Άτακτα*. Among the 'glosses' preserved from this it is significant that no small number are words taken from country life, and occurring in Theocritus—*δράγματα* (vii. 157), *ἀμφωτις=ξύλινον ποτήριον* (cf. i. 27 *sqq.*).

The strongest argument is, however, to be drawn from *Id.* vii. Philetas was the founder of the 'pastoral masquerade'; in vii. 40 Theocritus proclaims himself the rival, though not yet the equal, of Philetas; and in such words as would seem to indicate that Philetas was alive; and *Id.* vii is the only one among the idylls in which we have for certain, not the true bucolic, but the masquerade. That it is written under the direct influence of Philetas is unmistakable. Still is this influence the spoken or only the written word?

In *Id.* vii Theocritus relates how he, with Eucritus and Amyntas, went from the town of Cos to the 'harvest-home' of Phrasydamus and Antigenes in the deme of Haleis<sup>2</sup>. Not half their journey done, they meet one 'Lycidas,' *masquerading as a goatherd* (*αἰπόλῳ ἔξοχ' ἐψκει*), 'the best of singers among the herdsman and the reapers,' whom, after banter, Simichidas (Theocritus) challenges to a singing-match: 'For I too am a singer of no mean repute though not yet can I rival Sicelidas (Asclepiades) or Philetas'<sup>3</sup>. Lycidas

<sup>1</sup> Legrand, *Étude*, p. 155, to whom I am indebted for this last detail of the argument.

<sup>2</sup> For the proof that the scene of vii is in Cos, see preface to idyll.

<sup>3</sup> The rivalry here expressed suits better if Philetas was still living.

begins—a song of *bon voyage* to Ageanax sailing to Mytilene, ‘to whom, when he safely sails, I will drink in country luxury, while beside me sings Tityrus of Daphnis and Comatas, and two shepherds pipe near by, one of Acharnae, one from Aetolia.’ Simichidas sings in answer, ‘Simichidas loves Myrto as the goats love the spring; but his friend Aratus loves a lad, and Aristis knows thereof. Philinus it is, and he shall be made to love. And yet, Aratus, he is an over-ripe pear, and not worth our nightly vigils. Better content ourselves in peace and leave this watching to another’: and so Lycidas turns away in his own path to Pyxa, while Simichidas with his friends go on to their picnic beside the altar of Demeter, and make them happy in simple luxury.

We have here clearly a description of a day actually spent by the poet with his friends, while they were still young and full of enjoyments, linked in common pursuits and poetic rivalry in Cos, amusing themselves by exercises in pastoral poetry. Three of the names are important; Aratus (the Εέρος of Simichidas), Lycidas, and Tityrus. The two last are like Simichidas pseudonyms<sup>1</sup>, and conceal to all appearance those of Leonidas of Tarentum and Alexander of Aetolia. The two nameless shepherds of vii. 71 will equally denote fellow students, or fellow poets: *Idylls xi* and *xiii*<sup>2</sup> are dedicated to Nicias, the physician of Miletus, as *xxviii* accompanies a present to his wife, and that Nicias was known to Theocritus when *vii* was written is clear from the Mythology of Miletus in *v. 115*, and from the fact that in *xi*, *xiii*, it is necessary to regard Nicias as still young, equal in age with Theocritus (see *infra*).

We have then to synchronize Theocritus, Leonidas, Asclepiades, Alexander, Nicias, and also find place for the Aratus of *vii. 98* (this is *not* the author of the *Phenomena*), and not only to synchronize, but to explain *their simultaneous presence in Cos and union in a poetic circle*. We may add to these Hermesianax, whose work was pastoral, though he is not mentioned in Theocritus. On the second point no other

<sup>1</sup> For the grounds for these identifications, see below, pp. 15, 16.

<sup>2</sup> To which Nicias answered in a poem of which the first line is preserved, *vide xi*, preface.

## INTRODUCTION

answer can well be found than Susemihl's<sup>1</sup>: that nothing could have brought together in Cos, from all parts of the Greek world, the young members of the 'poet's circle' of whom we read in *Id.* vii, except the intention of pursuing literary studies there under the guidance of the famous teacher Philetas.

If it was Philetas that brought them together, then Theocritus was in Cos before 283 B.C.

That this was so is further supported by chronological data. Nicias was a fellow pupil of Erasistratus pupil of Metrodorus<sup>2</sup>. But Metrodorus was dead before 284 B.C. Therefore Nicias must have gone through his medical course, whether in Cos or Samos, before 284 B.C.: and we can put his birth *circa* 310 B.C. In the hypothetical Coan days he would be *circa* twenty-five, an age which suits the manner in which he is addressed in xi, xiii. Afterwards Nicias married and settled down in practice at Miletus<sup>3</sup>. On this score alone Theocritus must have been eastward before 280 B.C.

Alexander of Aetolia (Tityrus) was librarian at Alexandria in 283 B.C.<sup>4</sup> The period of his Coan residence must fall before that date. Leonidas was in Cos after 283 B.C.<sup>5</sup>, but probably not earlier than 290 B.C.

We have, therefore, accumulative evidence that the *scene* of vii is to be found in Cos before 275 B.C.<sup>6</sup>; presumably between 290–285 B.C.

And arguing from the fact that Theocritus is in *Id.* vii obviously young, but in xi and xiii addresses Nicias as an equal in age and experience, we may set the date of the poet's birth 310–308 B.C., and we get 290 B.C. following for likely date for his pupilage under Philetas.

<sup>1</sup> In *Philologus*, 57 (1898).

<sup>2</sup> R. Helm, *Hermes*, 29; Susemihl, *Philologus*, 57; cf. Argum., *Id.* xi.

<sup>3</sup> The Schol. on xi says he was συμφοιτητής (condiscipulus) of Erasistratus. Only θέσιν διαφυλάσσων can one make this mean 'pupil of Erasistratus.'

<sup>4</sup> Susemihl, *N. Jahrbücher*, 1896, pp. 383 *sqq.*

<sup>5</sup> *Infra*, p. 19.

<sup>6</sup> Cf. Helm, *N. Jahrbücher*, 1897, pp. 389 *sqq.*

The statement of the writer of the Argument to *Id.* iv is thus strikingly confirmed. The 124th Olympiad includes just the years following Theocritus' university course in Cos: and is the time when he had made his mark as a writer of pastorals. We get then as chronology (provisional hypothesis) :—

Birth, 310 B. C.

In Cos, as pupil of Philetas, and member of literary circle, 290–285 B. C.

‘*Floruit*’ as pastoral poet, 284–280 B. C.

Return to Sicily, 280 B. C.?

Composition of *xvi*, 275 B. C.

In Alexandria, composition of *xv*, *xvii*, 274–271 B. C.

This little list of facts may seem a meagre result for a long investigation, but we do not, in writing the biography of a literary man, want mere chronology: we want to see in what relation he stands to his contemporaries, what influences he received or imparted, and hence to interpret his poems by reference to political or literary relations.

The chronological data obtained above are sufficient to guide us roughly.

Theocritus' life falls into four divisions: (1) The Coan; (2) the Sicilian; (3) the Alexandrian, with a second Coan residence; (4) after 270 B. C.

(1) The Coan period, 290–280 B. C. (*circa*).—The proof of the identification of the pseudo-shepherds and others mentioned in *Id.* vii has been assumed above; and must now be examined. We have, be it noted, a mixture of real and disguised names, among the former being Phrasydamus, Antigenes, Philetas, Aratus, possibly Eucritus and Amyntas. The disguised names are Lycidas, Tityrus, Simichidas, Sicelidas.

(a) Sicelidas is identified for us by the Scholiast as Asclepiades of Samos, known in the *Anthology* as an epigrammatist, and mentioned under the same pseudonym by Meleager in his ‘Corona’ (*A. Pal.* iv. 46) in conjunction with Poseidippus and Hedylus:—

ἐν δὲ Ποσείδιππόν τε καὶ Ἡδύλον, ἄγρι' ἀρούρης,  
Σικελίδεώ τ' ἀνέμοις ἀνθεά φυόμενα,

and by Hedylus, *A. Pal.* Appendix xxviii:—

ἀλλὰ παρ' οἴνον  
Σικελίδου παιᾶς πουλὺ μελιχρότερον<sup>1</sup>.

The name Sicelidas may be a patronymic (as the Scholiast thought): that it was not a mere nickname is shown by its persistence. Was it a *nom de plume*? *Simichidas* is undoubtedly Theocritus. One theory of the origin has been discussed above, and rejected so far as an actual genealogy is concerned. The rival view, both in ancient times and modern, is that the name is a mere nickname, and to be derived from *σιμός* (snub-nosed) and its diminutive *σιμίχος*. Perhaps the poet was actually *σιμός*<sup>2</sup>, in which case he makes a hit at himself in *Id.* iii. 8<sup>3</sup>; and we get a point from the hitherto unexplained line xii. 24 ῥινὸς ὑπερθεν ἀραιᾶς (see *ad loc.*). In that case the name may be translated 'Snubby' (Spitz-näschchen). But it is rash to investigate the origin of nicknames.

*Tityrus* is generally supposed to be Alexander of Aetolia (see Meineke *ad loc.*), on the ground that Alexander was son of Satyros: *Tityrus* is said by the Schol. to be a Doric equivalent for Satyrus; and Alexander was the author of a poem dealing with the Daphnis legend. In this case the anonymous 'native of Lycore,' vii. 72 (i.e. an Aetolian), will be some friend of Alexander's.<sup>4</sup>

*Aratus* has generally been identified with the famous author of the *Φαινόμενα* on the ground of Schol. vi. 1 πρὸς τὸν Ἀράτον τὸν ποιητήν, τὸν τὰ Φαινόμενα γράψαντα, φίλον δῆτα διαλέγεται ὁ Θ.; and because the mention of the god Pan in Simichidas' song is supposed to contain a reference to Aratus' *Hymn to Pan*.

The identification is in the highest degree improbable, and beyond the coincidence of name has nothing to support

<sup>1</sup> Cf. Asclepiades in *A. Pal.* xii. 50.

<sup>2</sup> Legrand, p. 49; Wil.-Moellend., *Aratos von Kos*, p. 185; Susemihl, *N. Jahrb.*, 1896, p. 391.

<sup>3</sup> This does not imply that Theocritus = the κωμαστής of the idyll.

<sup>4</sup> See, however, Wil.-Moellend., *Hermes*, 34.

it. Such data as we have for Aratus' life, point to a residence in Athens during Theocritus' Coan residence, followed by residence at the Court of Antigonus, 276. Save *Id. xvii. 1* (on which see *ad loc.*), there is no trace of connexion between Theocritus' work and Aratus'—and yet the Aratus of vii is Theocritus' dearest friend. The name is not a rare one, and occurs indeed in Coan inscriptions of this very period, and on Coan coins<sup>1</sup>. A minor point, but not meaningless, is that the name in Theocritus has ἄ : in all Greek mention of the poet ἄ. The assumption of a reference to Aratus' hymn is more than gratuitous. The proof of identification with Aratus the poet is therefore non-existent, and 'adfirmanti incumbit probatio' (Wilamowitz)<sup>2</sup>.

Now among the Coan names brought to light by inscriptions is one Aratus, ἀρχιθέωρος to Delphi, before 279 B.C.<sup>3</sup>, obviously not the poet, who was not a Coan, but not improbably the very Aratus who was Theocritus' ξένος. For, note, Aratus' love is known to Aristis:—

ἔσθλὸς ἀνήρ, μέγ' ἄριστος, δν οὐδέ κεν αὐτὸς ἀείδειν  
Φοῖβος σὺν φόρμῃγι παρὰ τριπόδεσσι μεγαίροι,

doubtless a real person, a thinly disguised friend of Aratus. Is it only coincidence that Theocritus' Coan host is Aratus; that a Coan ἀρχιθέωρος in the eighties was Aratus; that Aristis, 'worthy to sing beside the tripod of Phoebus at Delphi'<sup>4</sup>, was close friend of Aratus?

We cannot then count Aratus the poet among Theocritus'

<sup>1</sup> Hicks and Paton, *Inscriptions of Cos*, x. c. 58, 81; Coin 90.

<sup>2</sup> Throughout, see Wilamowitz-Moellendorf, *Aratos von Kos* in *Nachr. d. Gesellschaft d. Wiss. zu Göttingen*, 1894.

<sup>3</sup> Hicks and Paton, p. 322.

<sup>4</sup> This is, of course, not demonstration. The 'middle' is 'undistributed,' but it is a remarkable concurrence. For this interpretation see Wilamowitz-Moellendorf, *l. c.*, p. 185, note 2, but I do not see why the praise of Aristis' musical talent should be regarded as mere flattery ('schmeichelhaft genug'). If Aratus had already been, or was already appointed to go, to Delphi as ἀρχιθέωρος, the words get a telling force. Wilamowitz who dates vii late does not make the identification. I take the responsibility for it without hesitation.

acquaintance in the Coan period; banishing the author of the *Phenomena* we must banish also Callimachus, whom some critics have found disguised in Aristis (Legrand, *Revue des Études grecques*, vii. 278).

*Lycidas*=Leonidas of Tarentum. This identification was proposed by Legrand in the *Revue des Études grecques*, vii. no. 26, p. 192, and repeated in his *Étude sur Théocrite*, p. 45 (cf. 210), and appears to be certain. The name (1) is a simple charade. Λυκίδας : Λεωνίδας :: λύκος : λέων.

(2) Callimachus, epig. 22, has—

'Αστακίδην τὸν Κρῆτα τὸν αἰπόλον ἥρπασε Νύμφη  
ἔξ δρεος, καὶ νῦν λεπός 'Αστακίδης.  
Οὐκέτι Δικταίησιν ὑπὸ δρυσίν, οὐκέτι Δάφνιν  
ποιμένες, 'Αστακίδην δ' αἰὲν δεισόμεθα.

and we can hardly refuse to see in Callimachus' Astacides of Crete, the pastoral poet, the same person as Lycidas of Cydonia (in Crete), the masquerading goatherd (so Ribbeck long ago).

But Astacides is also a disguised name; and presents the same charade as Λυκίδας, for ἀστακός is a synonym for λέων in its rarer sense.

(3) There are countless parallelisms of expression between Leonidas and Theocritus (see Legrand, *l. c.*).

Several of the Tarentine's epigrams are pastoral in subject and expression: e.g. *A. Pal.* x. i. *A. Plan.* 261, 236 (*Priapus epigrams*). *A. Pal.* vi. 334; ix. 326:—

Πέτρης ἐκ δισσῆς ψυχρὸν καταπάλμενον ὕδωρ,  
χαίροις καὶ Νυμφέων ποιμενικὰ ἔσσανα,  
πέτραι τε κρηνέων, καὶ ἐν ὕδαις κόσμια ταῦτα  
ὑμέων, δοκούραι, μυρία τεγγόμενα,  
χαίρετ'. 'Αριστοκλέης δ' ἦδ', ὁδοιπόρος φπερ ἀπώσα  
δίψαν βαθύμενος, τοῦτο δίδωμι κέρας.

*A. Pal.* ix. 329. *Plan.* 230. *Pal.* viii. 657; ix. 99; vi. 296; 35.

(4) There are parallelisms between Leonidas and Lycidas' song in vii:

cf. *A. Pal.* vii. 264 εἴη ποντοπόρῳ πλόος οὔριος.  
(Theocr. vii. 52 *sqq.*)

*A. Pal.* vii. 273 κύματα πανδυσίης ἔβλαψ' Ὁριώνος.

(*Theocr.* vii. 54.)

*A. Pal.* vii. 452 μνήμης (μνήμονες, *Casaub.*) Εὐβούλοιο σαόφρονος, ὁ παριώντες, πίνωμεν' κοινὸς πᾶσι λιμὴν Ἀιδῆς (cf. *Theocr.* vii. 69 καὶ πίομαι μαλακῶς μεμνημένος Ἀγεάνακτος).

*A. Pal.* v. 187 τὰς τεφροῦμαι. (*Theocr.* vii. 55.)

(5) That Leonidas visited Cos is proved *inter alia* by *A. Planud.* 182: an epigram on the Venus Anadyomene of Apelles, exhibited in the Asclepieion in Cos.

(6) But Leonidas is a Tarentine, Lycidas a Cretan. Legrand would have Leonidas a Tarentine not by birth, but by adoption. This is to go too far. But Legrand shows well that there is every reason to connect Leonidas with Crete. Almost alone among the poets of the Anthology he writes of Cretans: and in such a way that we must admit in him a personal knowledge of the island<sup>1</sup> (see *A. Pal.* vii. 448, 449; vi. 188, 262).

We know that Leonidas was in Tarentum in early years from *A. Pal.* vi. 129, 131; that he was connected with Neoptolemus, King of Epirus (*A. Pal.* vi. 334), that he was in Cos after 283 B.C. (probable date of exhibition of the Venus), and was with Pyrrhus of Epirus<sup>2</sup> (*A. Pal.* vi. 130); and lastly, that he was all his days a wanderer and poor.

*A. Pal.* vii. 736 (μὴ φθείρεν, ὄνθρωπε, περιπλάνιον βίον ἐλκων κ.τ.λ.).

vi. 300:

ἐκ πλανίης ταύτην χάριν ἔκ τε πενεστέω  
κὴξ ὀλιγησιπύου δέξο Λεωνίδεω<sup>3</sup>.

Now Neoptolemus was murdered in 295 B.C., and in the confusion following Leonidas presumably left Epirus, and in the course of subsequent journeyings settled for a time in Crete; thence went to Cos, and joined the poet's club there.

<sup>1</sup> Cf. Geffcken, *Leonidas von Tarent*:—‘So sieht es denn durchaus danach aus, dass Leonidas beide Epigramme einem ihm bekannten Toten, auf Kreta selbst, gewidmet hat.’

<sup>2</sup> Geffcken, *l. c.*, p. 13, regards the epigram as not by Leonidas. His reasons are unconvincing; cf. Legrand, p. 46, note 1.

<sup>3</sup> Cf. the epitaph (?) by Leonidas himself, *A. Pal.* vii. 715.

(7) A few small points may be added. Lycidas in vii is obviously older than Theocritus, and would seem not to be one of the original circle but a new comer. He professes his dislike of ambitious poets who seek to rival Homer, and lose their toil in vain (vii. 47), just as Leonidas writes (*A. Pal.* ix. 24)—

ὑμνοπόλους δ' ἀγεληδὸν ἀπημάλδυνεν "Ομῆρος.

In vii. 11 the three best MSS. have *τὸν ὄδιταν* for *τιν'* *ὄδιταν*, in violation of grammar, unless we take the words to mean 'that wayfarer,' that 'homeless wanderer' whom we know—Leonidas. The sense of *όδίτης* is strained<sup>1</sup>, but not impossible. Cf. Philetas quoted on *Id.* xii. 19.

We get then as members of the Coan circle Philetas, the leader, Theocritus, Leonidas, Alexander<sup>2</sup>, Nicias, Asclepiades, and others (the anonymous shepherds of 73); probably Hermesianax also the pupil of Philetas, of whom we know that he wrote in pastoral strain of Polyphemus (cf. Theocr. xi; Bach. frag. i:

δερκόμενος πρὸς κῦμα, μόνη δέ οἱ ἐφλέγετο γλήν,

cf. Susemihl, *A. L. G.* p. 185), of Menalkas and of Daphnis<sup>3</sup>. Therefore Theocritus knew, and was joined in a poet's circle with Leonidas, Asclepiades, Alexander, Aratus, Nicias in Cos, and this cannot well be put later than 285 B. C. There is in all these poets a trace of pastoral poetry in the widest sense; not the realistic sketches of country customs which Theocritus presents, but a fondness for shepherd-legends; for shepherd *ἀναθύματα*, for epigrams descriptive of the country. Their poems are full of a sensuous delight in rural sights and sounds, or in simple comforts and ease. Nearest to Theocritus (vii) stands Philetas. Comparing these pastoral epigrams and elegies with the idealized country life in 'Lycidas' song in vii, M. Legrand argues for the

<sup>1</sup> As far as name goes Lycidas might—Lycophron (son θέσεις of Λύκος of Rhegium; Suidas), but the rest does not tally.

<sup>2</sup> If Dityrus is not Alexander, it is Hermesianax.

<sup>3</sup> Schol. viii. 53 'Ἐρμεσιάναξ λέγει τὸν Δάφνιν ἔρωτικῶς ἔχειν τὸν Μεναλκᾶ. Schol. ix Menalkas—ον φησὶ 'Ἐρμεσιάναξ ἔρασθῆναι τῆς κρηναίας εὐίππης (so k. κυρηναῖας vulg., κηναῖας Wilamowitz).

existence of a free Theocritean school of poetry, which took delight 'in showing love in rustic surroundings, set about with country scenery; and which believed, or affected to believe, that the passion was treated in the country with rare tenderness, and that the shepherd was best placed of men to live a life of pure passion' (*Étude*, p. 155): in other words, 'there was in vogue among the Coan poets a conventional method of painting country life with its cares and occupations' (*ib.* 156); and in such poems as Theocritus iv and v, we have 'a revolt of good sense against these vain fancies.'

This view is not borne out by the poems which we possess of Theocritus' contemporaries. It is significant that even M. Legrand would not trace his 'school' beyond the Coan circle (p. 156 note). I take it that there was no such 'pseudo-pastoral school,' with *o fortunatos nimium* for its motto, but a 'pseudo-bucolic joke' in the old Coan days; arising out of, not originating, the Theocritean pastoral.

'Lycidas,' 'Simichidas,' 'Tityrus,' and the rest had heard the Coan shepherds' singing-matches, and charmed therewith masqueraded as shepherds themselves, and sang one against the other impromptus or set pieces:

ὅ τι πρᾶν ἐν ὅρε τὸ μελύδριον ἔξεπόνασα (vii. 51).

Naturally, these songs of theirs would suit their own taste and studies, and stock of legends<sup>1</sup>. This then is just what we have in *Id.* vii, a singing-match between two of the best of the Coan poets, modelled on the rural ditties which were to be heard then, as now, in Greek country-sides and villages, but differing in tone and content; and differing consciously as much as Milton's *Lycidas* differs from the *Masque of Pyramus and Thisbe*<sup>2</sup>.

Such being the interpretation of *Id.* vii, and such the Coan circle, we can turn now to the explanation of one of the most vexed passages in Theocritus, *Id.* ix. 28-35.

*Id.* vii was obviously written some little time after the events to which it refers (*ἥς χρόνος ἀνίκ' ἔγώ*, l. 1). We get

<sup>1</sup> On this learnedness in vii, see Wilamowitz-Moellendorf, *I. c.*, pp. 192, 193.

<sup>2</sup> See D on the Pastoral.

## INTRODUCTION

additional points for the poem if we regard it as written just before or just after Theocritus' return to Sicily (285-280 B.C.); in memory of the pleasant Coan days and friends, closing with a wish to have such days again—

βωμῷ πάρα Δάματρος δλφάδος, ἀσ ἐπὶ σωρῷ  
αὐθις ἔγῳ πάξαιμι μέγα πτύον, ἀ δὲ γελάσσαι  
δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.

*Id. ix* is a short singing-match between Sicilian herdsmen (Daphnis and Menalcas), in which, after seven lines from each singer, we have—

Τοῖς μὲν ἐπεπλατάγησα καὶ αὐτίκα δῶρον ἔδωκα,  
Δάφνιδι μὲν κορύναν, τάν μοι πατρὸς ἔτρεφεν ἄγρός,  
... τήνῳ δὲ στρόμβῳ καλὸν ὅστρακον, ω κρέας αὐτὸς  
σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας,  
... Βουκολικὰ Μοῖσαι μάλα χαίρετε, φάίνετε δ' φόδας,  
τάς ποκ' ἔγῳ τήνοισι παρὼν ἀεισα νομεῦστι,  
μηκέτ' ἐπὶ γλώσσας ἄκρας δλοφυγγόνα φύσω.

Then six lines, expressing the dearness of song to the person, whoever it is, who speaks. All from *Βουκολικὰ Μοῖσαι* . . . is usually regarded as the work of one of Theocritus' editors (? Artemidorus, see *infra*, p. 50), and as forming an epilogue to a collection of bucolic poetry (see any modern edition, *ad loc.*). Then *ἀεισα* is inexplicable, and conjecture resorts to *ἄκουσα*. *τήνοισι* gives way to *δεινοῖσι* (Fritzsche), *φόδας* to *φόδάν* as referring to the song in the idyll, *παρὼν* to *παρ' ὧν*, but with no satisfactory results. Buecheler, who keeps the end as Theocritean, makes ll. 31-36 the song of the *νομέων* who judges the rival singers. But when did the umpire ever add his song to that of the competitors? Whichever of these alternatives we take, the sudden first person in l. 22 remains unexplained.

All becomes clear and simple if we regard ll. 28-36 as genuine, and a tail piece not to *Idyll ix* alone, but to a small bucolic collection made by Theocritus himself after leaving Cos; and if we take the first person in l. 22 to be the only person whom it can denote without violence—*Theocritus himself*. The first six lines, or some of them, are very likely spurious (see *ad loc.*). The poem is then to be regarded

merely as a specimen of work, recalling the bucolic poems included in the volume (especially vi and viii), and runs: ‘Daphnis and Menalcas, herdsmen of Sicily, sang, and I, who called them into being, stood as judge between them; but gave not the victory to either. Each took a prize from me of my own simple possessions, a shell I had found and a staff from out my father’s field’; and then proceeds: ‘Ye Muses, vouch for my work, and give to the world the songs I sang while I was *among those shepherd friends* in Cos, lest, if ye help me not, I be charged with dishonesty.’

All falls into place. The sudden first person in l. 22, the personal reference in l. 23 (*πατρὸς ἀγρός*), *φαίνετε* (see *ad loc.*), the plural *φόδας* of l. 28 (wrongly altered to *φόδάν* by ‘k’) the *τήνοισι παρὼν δεισα νομένοι*<sup>1</sup> (the shepherd-poet circle in Cos). On l. 29 see note *ad loc.* Lines 31–36 are not a song, but an *envoi* expressing Theocritus’ love of song.

*Id. ix* then is, with its epilogue ll. 28–36, merely appended to a collection of poems made by Theocritus: the *τήνοισι νομένοι* requires for its explanation a knowledge of the existence of the poet-shepherd circle. Most probably then the collection of poems was intended for private circulation among Theocritus’ old friends.

Other poems which can safely be assigned to the ‘Coan period’ are xi and xiii, both addressed to Nicias before his marriage; vi addressed to Aratus<sup>2</sup>, probably i, iii, and viii. That Theocritus had written something of note before leaving Cos is clear from vii. 40 and vii. 92:—

πολλὰ μὲν ἅλλα  
Νύμφαι κῆμὲ δίδαξαν ἀν' ὄρεα βουκολέοντα  
ἐσθλά, τά που καὶ Ζηνὸς ἐπὶ θρόνον ἔγαγε φάμα.

(*vide ad loc.*). These poems were obviously pastoral.

<sup>1</sup> It is remarkable that (save in xxv. 109) Theocritus only uses the word *νομένοις* here and in vii. 28, where he describes Lycidas as chief singer among the herdsmen.

<sup>2</sup> Wilamowitz (*Nachrichten*, 1. c.) would date vi late, but only on the ground that it shows more finished versification and style than xi. It would be equally permissible to argue that its smooth verse is an evidence of early artificiality!

iv and v deal, and deal most realistically, with South Italian life and character. They probably were written after leaving Cos. The scene of x is probably Coan.

Thus (1) the Coan period is responsible for the production of all, or nearly all, the 'bucolica'; both the pseudo-pastoral vii, and the genuine 'sketches in dialect' iii-vi, viii, x (?), as well as xi and i (on which see preface to same).

(2) The Sicilian period is represented by xvi alone among poems which can be dated with certainty.

Theocritus must have returned to Sicily some few years before 275 B.C., as in xvi he obviously speaks of many vain attempts to win approbation. The exact date cannot be determined and is unimportant. Possibly xxv and xxii belong to this period; they are certainly early poems.

(3) Disappointed in his attempt to find the needed patronage in Sicily, perhaps ruined, like Vergil, by the wars which devastated his native land, Theocritus after a last attempt to make himself a new Bacchylides to the new Hiero, left Sicily and set out for Egypt 274 B.C., being then about thirty-five years of age.

It was a very different world to which Theocritus now passed. His early manhood had, according to the views set forth above, been passed in the easy, jolly, society of Cos, in an atmosphere of romantic poetry; on the Sicilian uplands about Aetna, and in the desolate pastures of Southern Italy, where he observed the types of herdsmen which stand clear in the idylls. Trained liberally in the study of Greek literature, under the most famous critic and author of the time, before the critical faculty had swamped the creative<sup>1</sup>, he added to the pure taste thus acquired a power of observation and humour worthy of the best

<sup>1</sup> We know the so-called 'Alexandrian literature' chiefly through Callimachus (hymns), Apollonius, Aratus, Lycophron. The remains of these authors are a mere fragment of their work (except for Apollonius). The earlier writers have all but perished, but the one fragment of Hermesianax, and that of Phanocles show us that we have lost just those whose style was pure but polished to the highest; just those who formed the taste of a Catullus or Propertius. It is under this earlier influence that Theocritus was trained.

days of Hellenic art, and had created a new type of poetry.

It was with style and taste, and bent, already set that Theocritus came to the strange Alexandrian life. The like of that life Greece had never seen. It is among the common-places of history to talk of the disappearance of the old motives which had inspired the classical literature of Greece, the destruction of the  $\piόλεις$  with its intense narrow life, and the evaporation of the old Greek faith. The citizen—if he could be called a citizen—of Alexandria was no longer an actor in history, but the spectator of a scene which had no interest for him. The empire of the Ptolemies could inspire no enthusiasm; it had no historic past in which the Greeks could share; no scheme of imperial union of the Hellenic world. A national epic was the last form of poem which could have been attempted.

Oratory died with Demosthenes in a last splendid effort to preserve a national life; the Drama limped feebly on the boards of the New Comedy; History had no present wherewith to link the past. The empire of Egypt had prosperity; but greatness it had not. And yet the literature of Alexandria equals in extent the literature of classical Greece, and takes multifarious forms, romantic, epic, epigrammatic, satire, court-odes, but above all criticism. Fostered in the Museum, criticism thrrove apace, especially in grammar, mythology, and archaeology, and quickly left its mark on the writers of Ptolemy II's reign.

Callimachus' hymns are completely devoid of any narrative power, and care more for the origin and reason for a legend than the legend itself. Action is swallowed up in comment; myths are preferred, not for their beauty, but for their rarity even at the risk of the ridiculous (vi. 66 *sqq.*).

Aratus is wonderfully learned or makes a wonderful show of learning; his work may be *utile*, it certainly is not *dulce*; and is only a versified Nautical Almanack without a touch of majesty, without a trace of personal observation, without a single noble line or original thought; for even the much quoted introduction, and the famous *τοῦ γὰρ καὶ γένος ἐσμέν*, is imitated from a contemporary—Cleanthes.

Apollonius Rhodius wrote the *Argonautica* merely to prove

to himself the possibility—to the afterworld the impossibility—of reviving the old Homeric epic. His actors are shadows, and a few graceful passages do not redeem the dulness of the whole. There is even here a constant tendency to ‘aetiology’; to write merely to explain some obscure detail of custom and myth; to introduce, with no regard to its fitness, a discussion on etymologies, archaeology, and any point of criticism (A. Rhod. i. 1354, ii. 528, 851; cf. Callimachus, i. 5 *sqq.*, ii. 47, 198, 225, 259, &c.; *vide* Rohde, *Der griechische Roman*, p. 83 *sqq.*).

Among the extant examples of early Alexandrian literature only a few epigrams survive which are genuine poetry, and one would willingly give all the work of Apollonius and Aratus, and the hymns of Callimachus, for a few more such epigrams as the beautiful

*εἰπέ τις Ἡράκλειτε τεὸν μόρον.*

(Call. ii = A. Pal. vii. 80.)

Such were the literary surroundings into which Theocritus came, with what effect we must now see.

That he came into contact with Callimachus is shown by the numerous cases of imitation by one of the other.

Theocr. xvii      with      Call. iv and i.

”	xi	”	”	Epig. 46.
”	xxix. 4-6	”	”	41.
”	xi. 75	”	”	31.
”	xxvi. 30	”	”	iv. 98, &c.) <sup>1</sup> .

Most of the instances where imitation is certain come from the later poems of Theocritus, and on the other side from Callimachus' Hymn to Delos (iv), Hymn to Zeus (i), and Epigrams. The date of the Hymn to Zeus (which is only a thinly disguised Hymn to Ptolemy) is 275 (*circa*); slightly earlier therefore than Theocritus xvii. In this case, therefore, Theocritus is obviously the follower not the followed. Callimachus iv is dated 274-273 B.C. (Gercke, *op. cit.*), probably earlier than Theocritus' poems.

The difference between the work of the two poets is most instructive.

<sup>1</sup> A complete list, in Gercke, *Alex. Studien* (Rh. Mus. 43), p. 590. Some of Gercke's parallels are too slight to count upon.

The Hymn to Delos (Call. iv) deals with the story of Leto's wanderings in search of a resting-place before the birth of Apollo; all lands refused her, save only Delos; but from Cos she was held, not by the island itself, but by the yet unborn Apollo, for the island was set apart by destiny for the birth of θεὸς ἀλλος, Ptolemy II (see in xvii. 60). The Hymn to Zeus is similarly full of recondite mythology, even of pedantry (ll. 6-9), and again swerves off from its avowed object into praise of the king. The real object is arrived at by circuitous paths. The myths are introduced only to lead up to this real object and are overlaid with pedantic learning.

Now these are the two poems which Theocritus imitates in xvii, and yet how different the whole poem!

Insincere it may be, formal and written to order in defiance of the poet's better taste; but it is straightforward. The parallels from mythology are apt, even if the comparison of the odious sister-marriage to that of Zeus and Hera is little short of blasphemy. There is only one slight instance of recondite allusion (l. 134); no tendency to indulge in etymologies or aetiology. The influence of Callimachus is apparent only in phrase and in certain metrical strictness.

The critics of Alexandria divided themselves into two camps on the question of the poetical treatment of the old myths: the one—to which Apollonius adhered—tried to revive the old epic in its every detail, to build again the ῥῆματα σεμνά, and paint the broad canvas of Homer. The other, of which we have examples in 'Theocritus' xiii, xxii, xxiv, xxv, Megara, (Moschus') Europa, set itself to form a new style of narrative poem—the 'epic idyll': representing in miniature some single scene in the life of the heroes. The quarrel between the two schools waxed violent, and found ultimately bitter expression in Callimachus' *Ibis*, a poem directed pointedly against Apollonius.

Attempts have been made to find reference in Theocritus to this famous quarrel, vii. 47, where Lycidas says he hates—

Μοισᾶν ὅρηχες ὅσοι ποτὶ Χίον δοιδόν  
ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι,

to himself the possibility—to the afterworld the impossibility—of reviving the old Homeric epic. His actors are shadows, and a few graceful passages do not redeem the dulness of the whole. There is even here a constant tendency to ‘aetiology’; to write merely to explain some obscure detail of custom and myth; to introduce, with no regard to its fitness, a discussion on etymologies, archaeology, and any point of criticism (A. Rhod. i. 1354, ii. 528, 851; cf. Callimachus, i. 5 *sqq.*, ii. 47, 198, 225, 259, &c.; *vide* Rohde, *Der griechische Roman*, p. 83 *sqq.*).

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Now these are the two poems which Theocritus imitates in xvii, and yet how different the whole poem!

Insincere it may be, formal and written to order in defiance of the poet's better taste; but it is straightforward. The parallels from mythology are apt, even if the comparison of the odious sister-marriage to that of Zeus and Hera is little short of blasphemy. There is only one slight instance of recondite allusion (l. 134); no tendency to indulge in etymologies or aetiology. The influence of Callimachus is apparent only in phrase and in certain metrical strictness.

The critics of Alexandria divided themselves into two camps on the question of the poetical treatment of the old myths: the one—to which Apollonius adhered—tried to revive the old epic in its every detail, to build again the ρήματα σεμνά, and paint the broad canvas of Homer. The other, of which we have examples in Theocritus' xiii, xxii, xxiv, xxv, Megara, (Moschus') Europa, set itself to form a new style of narrative poem—the 'epic idyll': representing in miniature some single scene in the life of the heroes. The quarrel between the two schools waxed violent, and found ultimately bitter expression in Callimachus' *Ibis*, a poem directed pointedly against Apollonius.

Attempts have been made to find reference in Theocritus to this famous quarrel, vii. 47, where Lycidas says he hates—

Μοισᾶν δρυίχες ὅσοι ποτὶ Χίον ἀοιδόν  
ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι,

has been taken for a direct allusion to it. I hold firmly to the belief that vii should be dated before 283 B.C., and to the explanation of these words given above. The *Argonautica* cannot have been published before 260 B.C.<sup>1</sup> It has been held that in his Epic poems Theocritus writes with the deliberate intention of correcting Apollonius' errors of taste. This is equally unproved and unnecessary.

Stranger still is the attempt to find hidden references to this poet's quarrel in the pastoral poems<sup>2</sup>: Battos of *Id.* iv shall represent Callimachus; Lacon and Comatas in *Id.* v stand for Apollonius and Callimachus; so that under the form of a pastoral singing-match we have disguised a party diatribe against the rival school.

The editors of Theocritus have at all times been given to faddist theories, into which the text, or explanation of the text, has been hammered and twisted<sup>3</sup>. This will pass into limbo with the rest—and then we shall have a new one—and it is hardly worth while to hasten its end. One argument however—a simple dilemma—may be given. Take in v Comatas to be = Apollonius: Comatas is victor in the singing-match; but Theocritus sided with Callimachus<sup>4</sup>.

Take Comatas=Callimachus: the charge falls on the wrong head ἡ στρωμάτος ἡσθα Κομάρα (l. 77).

After this any one who likes may set to work to find Cryptograms in Theocritus.

<sup>1</sup> A. Rhod. was librarian at Alexandria after Zenodotus, who died 194 B.C. Hence Couat dates birth of Apollonius 260 B.C. But we do not know that Zenodotus held the librarianship till his death.

<sup>2</sup> See especially, Reitzenstein, *Epigram und Skolian*; J. A. Hartung, *Theokrit. Introd.*, p. x; Knaack, *Über die Hirten bei Theokrit* (*Versammlung der Deutsch. Philologen in Dresden*, 1897); *Contra*, R. Helm, *N. Jahrb.*, 1896; Legrand, ch. iv.

<sup>3</sup> I do not mean to deny that there is any expression of personal opinion in Theocritus (vii. 47 is sufficient proof to the contrary), only that the poems are not in the first place literary critiques, and only in form pastorals.

<sup>4</sup> This is admitted by those who find allusion. Or would they have Theocritus play Alice to the Tweedledum-Callimachus and Tweedledee-Apollonius?

Most unfortunately for the history of Greek literature we possess the merest fragment of the works of Theocritus' elder contemporaries, Philetas, Hermesianax, Phanocles, Alexander (of Aetolia), and are thus deprived of what might throw an interesting light on the origin of the narrative poem as treated by Theocritus. But we know that Philetas in his *Telephus* (the poem bears as title the name of the poet's father) wrote of the story of Jason and Medea, in his *Hermes* of adventures of Odysseus; that Hermesianax wrote of the love story of Menalcas, and Alexander of Daphnis. All seem to have taken old legends and reset them in a romantic form.

Now *Idyll* xiii, which on other evidence was assigned above to the 'Coan period,' is the one among Theocritus' poems which shows this romantic handling of the legends, and therefore presumably the influence of Philetas' school.

xxii is professedly a Hymn to the Dioscuri, but quickly passes into simple narrative: the fight between Polydeuces and Amucus (the Spartan Sparrer and the Bebrycian Bruiser), and then the combat between Idas and Castor.

xxiv deals with the infancy of Heracles, his strangling of the serpents, the prophecy of Teiresias, and Heracles' education.

xxv and *Megara* are again idylls of Heracles and Megara—and are remarkable for their form; the narration being given by the mouth, in the one case, of Heracles himself, in the other of Megara his wife. All have a note in common; they are 'familiar rather than heroic,' like Thackeray's history; and like the Aristophanic *Euripides*, they—

οἰκεῖα πρίγματ' εἰσάγει, οἴς χρώμεθ', οἴς σύνεσμεν.

After the formal introduction in xxii the heroic mask is laid aside, and Polydeuces is only a sportsman: Heracles in xxv is only a strong man. The supernatural element is sparingly introduced, or altogether absent.

None of these idylls deals with a Homeric subject; xiii, xxii, xxiv, all revive Pindaric themes. Very noticeable is the similarity in treatment between Theocritus and Bacchylides: both are abrupt in opening and closing a scene; both adopt the unusual method of relating a story

by dialogue between two characters (*Theocr.* xxv, *Megara*, *Bacchyl.* xviii); both single out a striking episode; sketch it in detail from a *single* point of view, and then turn from it suddenly (*Bacchyl.* xv, xvi). If Apollonius tried to revive the Homeric epic, *Theocritus* rearranged the choric song in narrative form<sup>1</sup>.

In this branch of poetry, then, *Theocritus*, as in the two kinds of pastoral, strikes out an original line; not uninfluenced by tendencies about him, but giving those tendencies a purer form: he was in the world of Alexandrian criticism and erudition, but not of it.

*xxiv* shows, perhaps, to a greater degree than the rest Callimachus' influence; the latter part may be regarded as aetiological only (see Legrand); it is, at any rate, rather a bald list of heroes who taught the young Heracles (*vide ad loc.*).

There remain *xv*, *xiv*, *ii*<sup>2</sup>.

Of these the first was written in Alexandria not later than 270 B.C. (see p. 3). The second was written, not in Egypt, but presumably in Cos. The third in Cos about 264 B.C. (*vide preface*).

In these we have a return to the sketches of character which form the peculiar feature of *Theocritus'* early work (*ii*, *iv*, *v*) but is now no longer a sketch of country men and manners, but one of middle class town life. They are mimic idylls of the respectable commonplace.

*xiv* is thrown into the form of narration. Aeschines relates a social gathering—a singsong—at a friend's house in Cos, an ill-timed jest of some companion, a hasty word and fatal discovery, a girl's secret passion, a quarrel, a blow, a separation, his despair, and departure to take the shilling in Ptolemy's service. The idyll is the most dramatic among *Theocritus'* poems; it is a comedy that is all but tragedy; and almost alone gives a striking 'situation' in the stage sense.

*xv* is not a drama, but a comic sketch of a 'day in

<sup>1</sup> Quite in Theocritean style is Catullus' *Marriage of Peleus*.

<sup>2</sup> On *xxvi* and *xviii*, *vide preface* to the same. They do not affect the question to any large degree.

Alexandria at the Adonis feast.' It might well be regarded as a prototype of Mr. Anstey's *Voces Populi*; or of the Satura—the play without a plot. To attempt to analyze it would be ridiculous: it must be read at length to appreciate the delightful representation of third century scandal, scolding, crowded streets, bustling women, huffy strangers, domestic worries. Note only that as *xiv* closes with an eulogy of the king, *xv* leads up to a cunningly introduced song in which the Ptolemies receive their share of honour.

In both poems this reference to the court is absolutely in place, for in *xiv* the intention expressed by Aeschines of going for a soldier naturally calls out an expression from his companion of the advantages of service under Ptolemy. There is nothing in the description of the king which is not apt in this connexion.

In *xv*, the song in praise of Adonis is as much needed as the introductory scene to complete the picture; the song is typical of one performed at the royal court, and is not therefore to be compared with the *Adonais* of Bion which is free.

Nor is 'Ptolemy' the subject which is left uppermost in our minds at the end of these idylls. *xiv* ends with a general piece of advice to Aeschines. *xv* more happily with the domestic troubles of the 'incurrigible Gorgo.'

The praise of Ptolemy can hardly be regarded as the motive of these two poems, but were they written in order 'to glorify the king and queen by rendering homage to the splendour, taste, and graces of the one, the power of the other, his talent for organization, &c.'? To affirm this is to confuse the end with the incident<sup>1</sup>.

Just as in the case of the epic idylls, and the pastorals, we find that Theocritus is not the only follower of a school among his contemporaries, but the exponent of that school in its purest form, so in the mimes we know now of a contemporary rival Herondas, probably anterior in time. Herondas i is subsequent to 270 B. C.<sup>2</sup>, as the mention therein of θεῶν ἀδελφῶν τέμενος shows, but there is little evidence for

<sup>1</sup> As is done by Legrand, p. 139.

<sup>2</sup> v. Prrott, *Rh. Mus.*, 53, p. 464.

## INTRODUCTION

the date of the rest<sup>1</sup>. The methods of the two are completely different, and have recently been compared to the disadvantage of Theocritus. Thus M. Legrand (comparing Theocr. xv. 27 with Herondas vi. 1, iv. 41), finds Theocritus cold, formal, less expressive of features taken from the life (p. 134). The whole of xv, xiv, he criticizes as failing to give, 'as we would wish in a sketch of manners, an adequate and integral expression of truth, and as being a mere *résumé* of events and conversation of which the minute detail promised to be interesting' (p. 136). (The same would apply, if true, to iv and x, and to some degree to xxii, xxiv, xxv, Megara.) It is true that in Herondas<sup>2</sup> we have a fuller—and at the same time more sordid—realism. To set this up as superior to Theocritus, is to prefer photographic vulgarity to the dramatic instinct which can set a picture before us in a few keen strokes of the pencil. Theocritus can still exercise the restraint which marks true art. Herondas is the verbatim reporter, who does not know how to bring out salient points. *Ex pede Herculem*: from Theocritus' few light expressions, we get a clear picture of the unexpressed.

*Idyll* ii deserves separate treatment. Simaetha, deserted by her lover, seeks to bring him back by magic in the still midnight. Accompanied by her servant only she chants the song, weaving a spell round the absent one by magic fire and magic wheel, ever uttering the mystic refrain—

ἴγξ, ἐλκε τὸν τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

Then, left alone, she tells to the Moon the story of her love:

<sup>1</sup> Legrand (p. 127) argues for a date 285–280 B.C. for H. iv: 'it is written after death of the painter Apelles, but during life of sons of Praxiteles.' Truer to say the scene of the mime is placed at that time, whether written then is another question. Further the sons of Praxiteles may well have been alive—in old age—in 275 B.C.

'Herondas hat sich an die derbsten Gestalten gemacht, bei ihm haben wir, wie bald nach seiner Auffindung der platte Journalismus in Deutschland aufjubelte, wirklichen Realismus, "freie Bühne," wie Diels ironisch bemerkte.'—Geffcken, *Leonidas*, p. 137.

how she saw Delphis and loved madly; how she won him and lost him, and now stands dishonoured, utterly alone, with no hope; with only an ever-present remorse to bear as she has borne it hitherto, alone.

For once the reserve of Greek art is dropped, and Simaetha pours out her passion and utter wretchedness, with an intensity that we find approached in Sappho, nowhere else.

Now Simaetha is not a study of character in any particular class of life. She is 'the expression of a form of love, of an impassioned situation, a personification of despair' (Legrand, p. 130).

The circumstances of the poem are in no way original. Love at first sight at a religious procession is a frequent theme in Greek literature (*vide ad loc.*), and was used by Callimachus. A mime of Sophron seems to have represented a sorceress in much the same way. The monologue and confession which fills the latter half of the poem is a usual device of the old romancists—is common indeed in Greek tragedy. The power of the poem lies elsewhere; in the picture of awful loneliness; of a heart which has no faith left, and distrusts even the device of magic which it uses; of calm despair heightened by the calm of outward nature: and, almost alone in all the range of Greek literature, of a despair which will not end itself by death, but faces the harder lot—to live:

Ἐγώ δ' οἰστώ τὸν ἐμὸν πόνον ὁσπερ ὑπέσταν:

for unless I have utterly misread the poem Simaetha does not resolve to live in hope of winning back her love: she does not believe truly in her arts; the threat of potent spells with which she ends is the vain cry of impotence. And yet she does not turn as all the 'heroes' and 'heroines' of the old romances—aye, even Antigone—turn to suicide. The lonely, sinning, but brave heart wins a strange sympathy.

There is abundant trace of literary acquaintance between Theocritus and Herondas in similarity of diction and idiom, even of entire passages; but the genius of the two poets is radically different. Theocritus is not influenced to any appreciable extent by Herondas, even if he here and there takes a phrase or situation—and gives it literary value.

The three Aeolic poems should be on internal evidence assigned to a late period in the poet's life.

xxviii is addressed to Theugenis wife of that Nicias, the doctor of Miletus, whom Theocritus knew in the early Coan days. From the tone in which Theocritus addresses his friend in xi, xiii, it appears that the two were about equal in age, and were both born about 308 B.C.—were therefore about twenty-five when the Coan society broke up (? on death of Philetas). There is no evidence of the place in which the poem was written; the spindle which Theocritus sends (or rather takes) with the poem is of Syracusan workmanship, but may have been bought in Alexandria or Cos even. If it was written in Sicily, Theocritus must have sailed straight from Syracuse to Miletus when he left his home for the last time, and gone from Miletus to Alexandria. This is in itself quite possible. Leaving Sicily and having no home yet to turn to in the East, he may have gone first to old friends. But the evidence of the poem does not bear this out. It seems certainly to imply that Theocritus knew Theugenis already (*vide* line 23, the praise of Theugenis' needlework becomes more graceful if we suppose that the poet knew his friend's wife). Nicias is spoken of as having already made a name in his profession (l. 19). Most of all there is a courtliness of expression throughout, in speaking of Theugenis, which suits better with the assumption that Theocritus was no longer young.

I would put the visit to Miletus therefore after 270 B.C., and make it not the first visit of Theocritus to the Ionian city. As it was certainly written in Cos the voyage may have been made from there.

In both xxix and xxx the writer speaks of himself as advanced in years (xxix. 10; xxx. 13):

λεύκας οὐκέτ' ἵσησθ' ὅτι φορῆς ἐν κροτάφοις τρίχας;

xiv is written in Cos, probably after 270 B.C., since Arsinoe is not mentioned: and the Praise of Ptolemy is rather in the tone of one who knew him already, and here gives a summary of his good and displeasing points. The words of Thyoni-chus *ἀπὸ κροτάφων πελόμεσθα κ.τ.λ.* can then be taken like xxx. 13, as a personal reference.

We have then evidence of residence in Alexandria, 274-270 B.C. (xvii. 15, to which add 'Berenike'), thereafter in Cos.

I have referred above to Gercke's theory of a rupture between Theocritus and Ptolemy; and while I believe that Gercke's view of the circumstances of xvi is erroneous, it is possible that this theory should be accepted to this extent: that Theocritus, rebelling against the muzzling orders of an oriental court, feeling as Gercke expresses it the 'golden fetters galling,' and especially indignant, as every Greek must in his heart have been, at the social corruption of the court, retired to his old retreat in Cos to gain a purer, freer air. He still respects Ptolemy as a good master, but expresses himself freely on the curbing of personal freedom of thought—

*εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον.* (xiv. 62.)

*Idyll* xii has been passed over in the above essay. It shows strong traces of Alexandrian influence, in the somewhat frigid piece of dictionary work in ll. 13-14, in the learned allusion in l. 27, in the general fondness of conceits. Yet in consequence of l. 5, *τριγάμοι γυναικός*, it has been dated<sup>1</sup> before the marriage with Arsinoe II, on the assumption that after that date such a pointed insult could not have been written; but the marriage was before 275 B.C.<sup>2</sup>, before Theocritus came under Alexandrian influence. If we accept Gercke's view, as modified above, we can date the poem later, and at the same time get corroborative evidence for the theory that Theocritus retired to Cos after 270 B.C., and there at a safer distance dared to risk the dangerous allusion to the (dead) queen. At the same time we get a motive for this retirement to Cos.

We get then as a chronology for Theocritus' life and works:—

310-8 B.C. Birth (Sicily).

290-283 B.C. (*circ.*) In Cos under Philetas. Intimate with Nikias, Asclepiades, Alexander, Leonidas. *Pastorals* began (i, iii, vi, vii, viii ?, xi and xiii).

<sup>1</sup> Cf. Hiller-Bursian, *Jahresb.* 1888.

<sup>2</sup> Gercke, of course, sees an intentional hit at Arsinoe.

283-275 B.C. In Sicily. *Pastorals* finished (iv, v, ix, x).  
Perhaps xxii-xxv.

275 B.C. Hiero's *Strategia*. *Id. xvi.* Departure for East.  
274-270 B.C. In Alexandria. Intimate with Callimachus.  
*Id. xvii., xv.* Berenike. xxiv (probably).

270- B.C. In Cos. Visits Miletus. *Id. xiv., ii., xii., xxviii., xxix., xxx., xxvi.*

The date is uncertain of xviii, xxii, xxv, Megara, Epigrams.

#### B.—Theocritus' Verse and Style, and Dialect.

*Idylls xxviii.-xxx* are written in lyric measures. *Idyll viii* includes seven quatrains in elegiacs. Otherwise the verse used throughout the idylls is the hexameter, and one of peculiar gracefulness.

The dialect used in i-xv (excepting xii) is Doric, but it is a Doric that was never spoken in one single part of Greece, though it approaches most nearly to the dialect of the Dorian islands. Theocritus introduces moreover—even in the mouths of his roughest countrymen—long obsolete Homeric forms<sup>1</sup> (v. 95; v. 27; v. 143 δῆται; xi. 74 ἀρνεσσι; iv. 38 σέθεν; iv. 27 ἡράσσω, &c.). ‘Theocritus has not chosen a popular dialect, his language is the Homeric which prevails in the epic and lyric poetry of Greece, only with a somewhat stronger admixture of Dorisms than is found in Pindar; this Doric colouring varies in degree according to the character of each idyll’ (J. A. Hartung, p. xlivi).

Even in the bucolic idylls there is not only an admixture of Homeric forms, but a not infrequent reminiscence of Homeric phrase (xi. 22; iv. 7, 8; i. 31 *sqq.*; xv. 79).

Is this to be accounted a fault in a poet who brings on the stage rough characters straight from the sheep farms of Italy, Sicily, and Cos, or from the harvest field? Are we to say that Theocritus commits the error of making his characters talk like fine folks without regard to actual reality?

To some degree realism is sacrificed to artistic literary

<sup>1</sup> But it must be owned, much more frequently in vii, i, ii.

form; but there is one realism of detail, another of general tone and spirit. Modern travellers have recognized Lacon and Comatas (*Id.* v) in the shepherds of Southern Italy: ‘Le pâtre qui les garde a l’air aussi sauvage qu’elles (his sheep), avec la peau de mouton, ou de chèvre, jetée sur les épaules, et sa longue houlette dont la forme est celle de la crosse de nos évêques; on croirait voir le Lacon où le Comatas de Théocrite’ (Lenormand, quoted by Conat, p. 420). The singing-match, which forms so prominent a feature in the pastorals, is still to be heard in Greece and Sicily at any country gathering, just as in the old Highlands piper vied with piper. Whether the poetic fancies of the singer in *Idyll* iii and *Idyll* x are too delicate for the character, may be judged from the specimens of popular song collected in M. Legrand’s *Chansons populaires grecques* (see on iii. 13, vi. 7). Theocritus neither seeks out the coarse side, nor is he blind to it, but taking the happier side of Greek country life, its sunshine, its easy poverty, its native love of singing, he represents these as they are, but with an additional charm of setting of his own, which may not be actually there in the same form, but is not immeasurably removed from the real. After all his poems are idylls, *εἰδύλλια*, each a ‘little picture’ of some country scene, they do not pretend to be a study of Greek country life in all its sides.

Those who ask for more realism in Theocritus must ask him to write more—not to rewrite what he has written. The idylls, as we have them, are true pictures of *one side* of Greek rustic character, with glimpses of the coarser.

So much for the general tone of realism; and this being granted, it is of little moment that the rustics use genitives in *-οιο* and epic aorists, and do not elide all their vowels.

More important, however, is the use of the hexameter. Sophron, the originator of the mime, used only a metrical prose; Epicharmus apparently trochaic measure. Comedy (old and new) uses an iambic which approaches closely to every day speech; Herondas uses the scazon, and makes that uncouth verse still more uncouth by harshness of elision and synizesis.

The reason for Theocritus’ choice is partly explained by

the character of his realism; he does not sketch the mean and sordid, as does Herondas, but the cheerful, humorous side of life. The sordid scazon suits the mean streets of Herondas, not the country side. All the pastorals but one (iv) contain songs, and for this three of the recognized regular metres were possible, the hexameter, the elegiac couplet (as in *Id.* viii), and the trochaic tetrameter. So far as the fragments of old popular songs go, they show no regular form of popular melody, which Theocritus could have used; but show a wide prevalence of dactylic rhythm. Cf. *Carm. Pop.* (Bergk) 40 (elegiacs):

λίψ ἀνέμος ταχὺ μὲν νεφέλας, ταχὺ δ' αἰθέρα ποιεῖ  
'Αργέστη δ' ἀνέμῳ πᾶσ' ἔπεται νεφέλη.

*Carm. Pop.* 45:

Τὸν Ἑλλάδος ἀγαθέας  
στραταγὸν ἀπ' εὐρυχόρου  
Σπάρτας ὑμνήσομεν ω  
'Ιὴ Παιάν.

*Carm. Pop.* 42:

Δέξαι τὰν ἀγαθὰν τύχαν,  
δέξαι τὰν ἴγίειαν,  
διν φέρομεν παρὰ τὰς θεοῦ,  
διν ἐκαλέσσατο τῆνα.

(a simple glyconic rhythm).

Given then the hexameter as the verse to be used, the Homeric forms at once find an excuse. Homer and Hesiod made not only the theogonies of Greece but its vocabulary and style, and whatever was written in hexameters tended toward epic diction, especially in description (cf. Theoc. i. 31 *sqq.*, vii, *ad init.*).

While Theocritus is full of Homeric touches, these are, as might be expected, more pronounced in the epic idylls, and in xvii, than in the pastorals<sup>1</sup>. Yet however full

<sup>1</sup> See G. Futh, *De Theocriti studiis homericis*, Halle, 1876; L. Genther, *Über Theocr. XXV und Mosch. IV* (= Megara), Luckau, 1891; Legrand, *Étude*, p. 355 *sqq.*; and see on Theocr. xiii. 32, 47, 58, 54; xvii. 64, 88; xxv. 44, 10, 17; xxii. 82, 98, 106, &c., to mention a few out of many; in pastorals, see on vii. 13; v. 10; iv. 8; xi. 22; in mimes, xv. 79; ii. 14, 112.

a passage is of Homeric reminiscence it never becomes a cento or mosaic; it rather shows a writer steeped in Homeric language, blending it with his own phrase to a harmonious whole. We might say of his characters that they are talking Homer without knowing it<sup>1</sup>; while for the reader the Homeric reminiscence suggests happily similarity or contrast of scene.

But as concerns form, the hexameter of Theocritus is a new instrument wrought to the highest delicacy, yet free from the strict formalism of the majority of the Alexandrian writers. Its elaboration varies naturally with the style of each piece. xv bears to i, ii, iii, the same relation that the iambics of Aristophanes bear to those of Sophocles; it is wholly colloquial, and art has not only hidden but banished art. The charm of the verse often escapes analysis; but the following characteristics should be noted:—

The symmetry with which his verses, or groups of verses, are constructed.

(a) Actual strophic arrangement, with refrain<sup>2</sup> verse as in i:

*ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αὐδᾶς.*

ii:      *ἴνγε, ἐλκε τὸν τῆρον δύδω ποτὶ δῶμα τὸν δυδρά.*

The refrain divides the poem into groups of lines, each group forming a completed whole (see especially first half of *Id. ii*).

(b) Strophic, but with no refrain:

In *Idyll iii.* 6–23 fall naturally into groups of twos and threes; 24 is an interruption; 25–39 falls in threes; 40–51 forms a song, also in threes; *Id. x.* 42–55 falls into couplets, each couplet completing one idea.

(c) Besides these correspondences, which can be measured, there is throughout the idylls a natural balance of verse or phrase not determined by numerical law, but by the judgement of the ear.

This is effected in a number of ways.

<sup>1</sup> In iv. 8 *βίην καὶ κάρπος* is intentionally used by Battos to parody Corydon's grandiloquence.

<sup>2</sup> See on 1. 64.

(a) By neat antithesis of lines.

xii. 22, 23; i. 97, 98.

ii. 28, 29:

ώς τοῦτον τὸν κηρόδην ἐγὼ σὺν δαίμονι τάκω,  
ὅς τάκοισθ' ὑπ' ἔρωτος δὲ Μύνδιος αὐτίκα Δέλφις.

Or the beautiful ii. 38, 39:

ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δὲ ἀγταί·  
ἀδὲ ἐμὰ οὐ σιγῇ στέρνων ἵντοσθεν ἀνία.

xiii. I, 2.

(b) By division of a line into two rhythmic units:

xiii. 4:

οἱ θνατοὶ πελόμεσθα, τὸ δὲ αὔριον οὐκ ἐσορῶμες.

xii. 75:

τὰν παρεοῖσαν ἄμελγε. τί τὸν φεύγοντα διώκεις;

ii. I, 43, 65; iii. 13.

iv. 42.

xvi. 13.

(The second unit often runs over into the first foot of the next line: xvi. 64; xii. 17; ii. 23, &c.)

The second may be antithetical to the first (x. 30) or amplificatory (xiv. 4; xiii. 7; xviii. 10).

(c) A period of verses is closed by a line which is complete in itself, as a single or double sentence, e. g. ii. 24-26:

ώς αὗτα λακεῖ μέγα καππυρίσασα  
κῆξαπίνας ἀφθη, κονδὲ σποδὸν εἴδομες αὐτᾶς,  
οὐτῷ τοι καὶ Δέλφις ἐν φλογὶ σάρκ' ἀμαθύνοι.

Cf. xvi. 50:

εἰ μὴ φυλόπιδας προτέρων ὅμησαν ἀοιδοί;

xvi. 51-56, an elaborate period closed by

εἰ μή σφεας ὄνασαν λάονος ἀνδρὸς ἀοιδαί.

(d) The verses are marked into symmetrical divisions by the frequent use of Anaphora and similar figures.

(1) With conjunctions, same word repeated :

i. 65 :

Θύρσις ὅδ' ὡξὶ Λίτνας, καὶ Θύρσιδος ἀδέα φωνά.

i. 2, 93, 74, 132.

ii. 43 :

ἐς τρὶς ἀποσπένδω καὶ τρὶς τάδε πότνια φωνέω.

(Cf. 23, 38, 98, 165.)

vii. 35 :

ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἀώς.

vii. 143.

xvii. 1, 77 ; xxii. 56, 213, 193.

xxiv. 9 :

ὅλβιοι εὐνάζοισθε καὶ ὅλβιοι ἀῶ ἵκοισθε.

xxvi. 15, 30, 32, and many others.

(2) With no conjunction (even more frequent) :

i. 72, 80, 105 ; v. 38 ; viii. 3-4, 11-12, 76-77.

i. 120-121 ; xiv. 47 :

Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνφέκται.

xvii. 73 ; xviii. 49 :

χαίροις ω̄ νύμφα, χαίροις εὐπένθερε γαμβρέ.

vii. 118, &c. ;

especially with small words, article, preposition, interjection, negatives, &c. (displacing a conjunction) :

i. 67 :

ἢ κατὰ Πηρειῶ καλὰ τέμπεα; ἢ κατὰ Πίνδω;

xiii. 7.

i. 141 :

τὸν Μοίσαις φίλον ἄνδρα, τὸν οὐ Nύμφαισιν ἀπεχθῆ.

viii. 53 ; i. 115, 116 ; xvi. 1 ; xi. 45, &c.

(e) A leading word is repeated in the same clause, and same construction (*ἐπαναδίπλωσις*) :

i. 12, 15 :

οὐ θέμις ω̄ ποιμὴν τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν.

i. 64 (refrain) ; i. 66 ; ii. 118 ; xxiv. 40 ; Epig. vi. 3.

## INTRODUCTION

There is here in each case a slight pause before the repeated word; the repetition serves to pick up the rhythm, and coming in each case in the fifth foot emphasizes the 'bucolic caesura'; cuts off the last two feet from the rest of the line, and gives a peculiar light lift to the verse.

(f) Not unlike the last is the repetition of a word after the sense is complete, in order to rest upon it some fresh detail of description:

i. 29:

τῶ περὶ μὲν χεῖλη μαρύεται ὑψόθι κισσός,  
κισσὸς ἀλιχρύσφ κεκομένος.

Without the repetition of *κισσός* the added description would come in after the completed phrase heavily and dragging. *κισσός* repeated gives the sense and rhythm a new lift.

Cf. Propertius, ii. 8. 17:

Hinc etenim tantum meruit mea gloria nomen,  
gloria ad hibernos lata Borysthenidas.

Propertius, i. 3. 32:

Donec diversas percurrens luna fenestras,  
luna moraturis sedula luminibus.

In Homer with Proper Names, *Iliad* ii. 837, 849, 871, 671; *Iliad* vi. 396.

(g) Triplets of expression are especially common:

i. 71:

τῆνον μὰν θῶες, τῆνον λύκοι ὡρύσαντο,  
τῆνον χάκ δρυμοῖο λέων ἔκλαυτε θανόντα.

i. 80, 101.

iii. 42:

ώς ἵδεν, ώς ἐμάνη, ώς εἰς βαθὺν ἀλατ' ἔρωτα.

viii. 76; i. 116; xiii. 10-12; xv. 123; xxv. 106, 170; xi. 36, &c.

So xvi. 82 (three gods invoked), cf. xviii. 50; i. 68 (three haunts of Nymphs), cf. xvi. 51, 55, 71, 34; vii. 83.

(h) A fullness and neatness of expression is obtained by repeating a word from main to subordinate clause:

i. 23:

αἱ δέ κ' ἀείσης  
ώς ὅκα τὸν Λιβύαθε ποτὶ Χρόμν φόρας ἐρίσδων.

i. 28; ii. 30.

ii. 46; iii. 49, 118, 114.

iii. 10, 11; v. 52; vi. 5.

vii. 97:

*τόστον ἐρᾶ Μυρτοῦς, δσον εἴαρος αἴγες ἐράντι.*

viii. 88; xi. 71; xvii. 66; xviii. 21; xviii. 26; xviii. 29-31;  
xxx. 25.

(i) Most important of all is the figure called *Traductio*, in which a leading word is repeated from clause to clause in different forms:

i. 144:

*ως κεν ἀμέλξας  
σπείσω ταῖς Μοῖσαις. Ὡ χαίρετε πολλάκι Μοῖσαι.*

Cf. xv. 103.

ii. 23:

*Δέλφις ἔμ' ἀνίασεν ἔγώ δ' ἐπὶ Δέλφιδε δάφναν  
αἴθω.*

An idea is taken up antithetically:

i. 97-98 λυγίζειν . . . ἐλνγίχθης, especially in dialogue,  
v. 2-4; v. 14-17; v. 112-114.

v. 124-126; v. 80, 82 φιλεύντι . . . φιλέει.

xv. 60, 61 παρενθεῖν . . . ἡνθον:

or the word runs through a passage; with loving repetition  
as—Νύμφαι, vii. 137, 148, 154.

'Αγεάναξ, 'Αγεάνακτι, 'Αγεάνακτος, vii. 52, 61, 69.

Μοῖσαι, xvi. 58, 69, 107.

Τίτυρος, iii. 2-4; Κομάτας, vii. 83-89, cf. xv. 143-4,  
especially the running repetition of ἀοιδή, ἀοιδός.

xvi. 1, 19, 21, 24, 44, 50, 57.

So parallelism between two periods is obtained:

xii. 28, 34 δλβιοι, δλβιος; iii. 49, 50 ζαλωτός, ζαλῶ, and see  
note on i. 82 τάκεται.

Note i. 1 ἀδύ; 2 ἀδύ; 7 ἀδιον; 65 ἀδέα; 148 ἀδεῖαν.

So xvi. 5 τίς γάρ is taken up in xvi. 13.

ἄμναστοι, xvi. 42, is taken up antithetically xvi. 45.

xvii. 26, repeated, xvii. 27; xviii. 44=xviii. 46; xxvi. 16,  
18 Πενθεύς.

(k) Simple verbal antithesis is used to produce this same symmetry of expression:

xvi. 3, 4; xvi. 87:

*ἀριθμήτους ἀπὸ πολλῶν.*

xvi. 105:

*'Ορχομενὸν φιλέοισαι ἀπεχθόμενον ποτε Θῆβας.*

xxv. 41; xv. 25; xvi. 101; xxviii. 24.

Paronomasia, ix. 31; i. 34; xvi. 3; xxii. 65 *eis éni*; xiv. 63 *πολλοῖς πολλὰ διδούς.*

xviii. 53.

xvii. 42; ix. 32.

vi. 23; xv. 93; xxix. 32.

(l) Phrases are repeated (changed in form or not) in the same idyll.

ii. 8=ii. 97; ii. 4=ii. 157.

ii. 116=132.

vii. 28=94; xvi. 7=28, 31-41.

Either as above (i) setting out the leading idea in a new light, or returning as in ii. 157 sadly to the original sorrow.

(m) Rhyme is used with considerable frequency:

(1) The end of the hexameter rhymes with a word forming the weak caesura of the same line, xxvi. 30:

*αὐτὸς δὲ εὐαγέειμι καὶ εὐαγέεσσιν ἀδοίμι.*

i. 96; vii. 62.

(2) Mascul. caesura and end, i. 64, &c.; viii. 31; xxiv. 89.

(3) Each half of pentameter, Epig. ix. 4; xv. 4; xvi. 4.

(4) Second and fourth arsis, viii. 30, 61; xxv. 1, &c.

In the first and third case the effect is to round off and balance the two halves of the line; the ear is prepared for the cadence of the end of the line. This is not peculiar to Theocritus: graceful examples can be found both in Greek and Latin.

Philetas:

*καὶ γάρ τις μελεοῖο κορεστάμενος κλαυθμαῖο.*

Anacr. 75:

*ἴσθι τοι καλῶς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλοιμε  
ἡνίας δὲ ἔχων στρέφοιμι σ' ἀμφὶ τέρματα δρόμον.*

Propertius has a pretty triple rhyme, i. 8 :

‘ Illa vel angustó mecum requiescere lectó  
Et quoconque modó maluit esse mea.’

(n) Lastly we may notice here the not infrequent repetition of a word immediately :

xi. 72 ὁ Κύκλωψ Κύκλωψ.

i. 123 ὁ Πάν Πάν.

vi. 8 τάλαντάλαντα.

Epig. iii. 6 φεῦγε, φεῦγε (cf. Epig. ix. 4, 9), generally for the sake of pathos. Instances might be multiplied from any language : it will be sufficient to remember Shakespeare's

‘ O Romeo, Romeo ! wherefore art thou Romeo ? ’

M. Arnold's

‘ Strew on her roses, roses ! ’

Add to these points the fact that Theocritus writes generally in short rounded periods, often by the single line, with the daintiness but not the monotony of Catullus' hexameter, and it will be seen how widely his verse differs from the old Homeric *ēpos*. We get melody in each separate phrase, not a sonorous march of the whole : the verse dwells affectionately on each detail and often looks back at what it has left, whatever be the feeling it would keep before us : effective for nature's sights, sounds, or a fondly remembered name ; indignation at the greed of men ; sarcasm directed at another (i. 97) or envy of good fortune (xii. 28).

The loud lyre of Homer is changed for the pipe of Pan.

The same characteristic appear in some degree in Vergil's *Elegiacs*, distinguishing their metre from the 'ocean roll of rhythm' of the *Aeneid*.

### C.—The Authenticity of the Poems attributed to Theocritus.

In dealing with the question of authorship we have to follow three lines of evidence, (a) the testimony of MSS. existing or inferred ; (b) the testimony of ancient writers,

scholiasts, grammarians who cite passages of Theocritus, imitations by Greek and Latin poets where such can be definitely traced to Theocritus; (c) internal evidence of style, grammar, vocabulary, versification.

An examination of this evidence leads to an unqualified rejection of the poems numbered in the traditional text xix, xx, xxi, xxiii, xxvii, and the *eis Nekrōn* "Αδωνιν. xxv and the Megara must be accepted or rejected together. I have therefore included the Megara in the collection.

We must in the first place clear our minds from any prejudice arising from the now traditional order<sup>1</sup>, which dates only from the edition of Stephanus (1566 and 1579). This arrangement has no support in the MSS. or early editions, but poems of Theocritus, Bion, and Moschus, are mingled together without clear assignment of author.

Setting aside the *editio princeps* (Mediolana, 1481) which contains i-xviii only we have to take into account four printed versions<sup>2</sup>:

(1) Aldine a (1495) i-xviii, Epit. Bionis, Europa, "Ερως Δραπέτης, xix, Epit. Adonid. 20, 21, Megara, 1-13, Epit. Adonid. 35-fin., xxii. 1-44, 92-185, xviii. 52-59, xxiii, Syrinx, Νεκ. "Αδωνιν.

(2) Aldine β (1495), a correction and supplement of above.

(3) Juntine (1515) i, vii, iii-vi, viii-xiii, ii, xiv-xviii, xxii, xxiv, Europa, xxix. 1-25, xxvi, xxvii, xxviii, Megara, xxv, xxi, xxiii, xx, Epit. Adonidis, Νεκ. "Αδωνιν., Epit. Bionis, "Ερως Δραπ. xix, Epigrams, Syrinx, &c.

(4) Callierges (1516). The same contents, different order, xxvii standing last, before epigrams.

These two are practically one authority, being both prepared from a copy supplied by M. Musurus derived from a lost *Codex Patavinus*.

The MSS. vary enormously in contents and order of poems (see the descriptions of them in Ahrens' and Ziegler's editions, and in Hiller's *Beiträge*).

<sup>1</sup> Departed from only by Ahrens and Brunck.

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Of the editions above mentioned the Aldines go back to two Vatican MSS.—Vat. 1311 (11) and Vat. 1379 (18). Of these 11 is derived from a now mutilated MS., Vat. 1824 (23); 18 and the Ambros. 75 (c)—in its central portion—are derived from the Paris MS. 2832 (M).

From a comparison of 23 (or its representatives) and M, Hiller infers an archetype  $\Phi$  containing i, v, vi, iv, vii, iii, viii-xiii, ii, xiv, xv, xvi, xxv, Megara, xvii, Epit. Bionis, xxii, xviii, xx, xxi, *Eρως*, xix, Epit. Adonid. Νεκ. Ἀδωνις, xxiii; Epit. Achillis (*Beiträge*, p. 57 *sqq.*). Beyond this, in turn, can be reconstructed an older archetype  $\Phi^m$ .<sup>1</sup> This was smaller, and included i-xvi, xvii, xviii, Epit. Bionis, xxii, xxv, Megara.

What is added to this by  $\Phi$  is added from a new source, and, to judge from the condition of the text, an exceedingly bad source.

On this line then our MSS. are gradually reduced till we get to the respectable  $\Phi^m$ . The suspected poems have no good tradition. They belong to the  $\Phi$  group only, and do not go back to  $\Phi^m$ .

A. The second line to follow is that represented by Juntine and the Paris MS. D.

This MS. is divided into three parts—D<sup>1</sup> i-iii, viii-xiii, iv-vii, xiv, xv, xvi, xxix, Epigrams; D<sup>2</sup> xvii, xviii, xv; D<sup>3</sup> xxiv, xxii, 69-fin., xxvi, xxviii, Megara, xxv. 85-fin., 1-84, Epit. Bionis, finally, after three and a half blank pages, xxvii, Securis.

This adds to the  $\Phi$  group, xxiv, xxvi, xxviii, xxvii (D<sup>3</sup>), xxix, Epigrams (D<sup>1</sup>); of suspected poems it contains, xxvii, Megara, xxv.

Other MSS. to be taken into account are:—

(1) k (Ambros. 222, our best MS.), i, vii, iii-vi, viii-xiii, ii, xiv, xv, xvii, xvi, xxix, Epigrams.

(2) The corrections of D (D<sup>b</sup> in Ahrens).

(3) Ambros. 75 (c), first and fourth parts (Ziegler, p. vii).

(4) Vat. 1311—third part—11<sup>c</sup>, for xxiv. 1-87.

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(2) Aldine  $\beta$  (1495), a correction and supplement of above.

(3) Juntine (1515) i, vii, iii-vi, viii-xiii, ii, xiv-xviii, xxii, xxiv, Europa, xxix. 1-25, xxvi, xxvii, xxviii, Megara, xxv, xxi, xxiii, xx, Epit. Adonis, Νεκ. Ἀδων., Epit. Bionis, "Ἐρως Δραπ. xix, Epigrams, Syrinx, &c.

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From D and the Juntine can be reconstructed, (1) *Codex*

<sup>1</sup> From a comparison of  $\Phi$  with the MSS. m and p.

*Patavinus* of Musurus, (2) archetype of Patavinus and D (II, see Hiller, p. 4).

D<sup>b</sup> is better than D, akin to k, and must have been used by Musurus here and there (e. g. xxiv. 66). The origin of these corrections may be called II<sup>2</sup>.

Now we get D<sup>b</sup> evidence in xxiv. 109, 45; xviii. 36, 20; xxv. 92, 114; Megara, 49; not in xxii, xxvi, xxvii; therefore the double tradition of II II<sup>2</sup> attests xxiv, xviii, xxv, Megara.

For xxiv we have also II<sup>c</sup>, a MS. showing marked peculiarities, and not derived from  $\Phi$  or II or II<sup>2</sup>.

Ambros. 75 (c)—first part—contains, Epigrams, xxiv, xxvi, xxvii, agreeing with D in almost every respect and forming no new authority:

e.g. xxiv. 66  $\chi\rho\acute{\epsilon}\sigma$  D<sup>b</sup> om. D c.

xxiv. 26  $\epsilon\bar{\imath}\lambda\acute{\epsilon}\rho$  D<sup>b</sup>:  $\epsilon\bar{\imath}\chi\acute{\epsilon}\rho$  D c.

xxvi. 34  $\kappa\acute{\alpha}\theta\acute{\epsilon}\rho$  D c:  $\theta\acute{\gamma}\kappa\acute{\alpha}\theta$  Junt.

xxvii. 8. om. D c, &c.

as

xxiv. 91  $\delta\rho\acute{\alpha}\kappa\acute{\alpha}\tau\acute{\epsilon}$  c D<sup>b</sup>:  $\delta\rho\acute{\alpha}\kappa\acute{\alpha}\tau\acute{\epsilon}\tau$ , D by copyists error and false correction.

The difference of arrangement in c and D is easy of explanation.

The MSS. evidence for the idylls included in D is therefore—

For xviii, xxv, Megara—II II<sup>2</sup>  $\Phi$   $\Phi^m$ .

For xxii— $\Phi^m$  II.

For xxiv—II II<sup>2</sup> II<sup>c</sup>.

For xxvi, xxvii, II (represented by D c Junt.).

For Epit. Bionis,  $\Phi^m$   $\Phi$  II.

The last is obviously untheocritean; its exclusion from II<sup>2</sup> is a testimony to the superiority of that collection.

xxvi has only the support of II, but has external authority, and is placed among pieces undoubtedly genuine in D.

xxvii is placed apart from the rest in D, is not in II<sup>2</sup>, and that it came into II from a new and bad source is shown by the striking deterioration in D's text. The differences of Juntine are due to conjecture only as in *Id. xxi*.

xxii has explicit external authority.

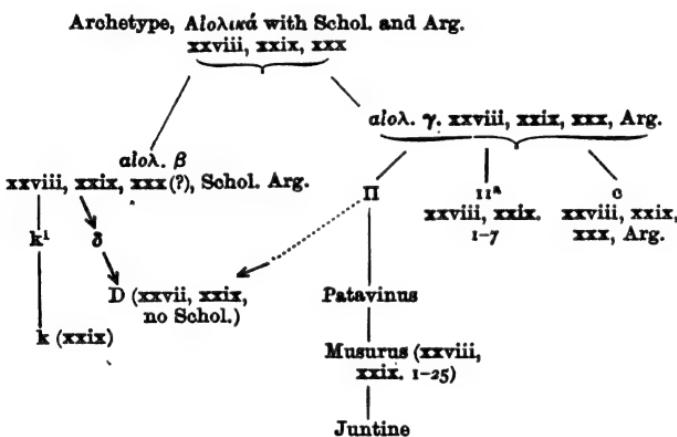
xxvii may therefore be rejected, and we get as undoubtedly genuine, xviii, xxii, xxiv, xxvi, possibly Megara and xxv.

*Idylls i-xvii* are contained in nearly all the good MSS., and, so far as such evidence goes, cannot be impugned.

There remain **xxviii**, **xxix**, **xxx**, and the Epigrams.

Only one MS.—**c**—contains the three Aeolic poems. **D** has **xxviii**, **xxix**. **Juntine** has **xxviii**, **xxix**. **i-25**. **II<sup>a</sup>** has **xxviii**, **xxix**. **i-6**. **k** has **xxix**, with Argument and Scholia. In character **D** resembles **k**; **c** differs from both and resembles **II<sup>a</sup>** (**D<sup>b</sup>** does not appear).

The genealogy of the MSS. must be somewhat as follows :



[**D** places **xxix** in first part as in **k**. **xxviii** in **D<sup>a</sup>**; the connexion of **D** with **II** is very doubtful here. **δ** probably **II<sup>a</sup>**. **aloia. γ** suffered two mutilations losing (1) **xxix. 26-end** and **30**; (2) **xxix. 7-24**. **c** was copied before mutilation; **II** (with Ahrens' MSS. G. 6. **c**) after second mutilation, **Patavinus** after first.

Ahrens—*Philol.* xxxiii. p. 589—holds that **xxx** came into **c** from a new source, arguing from absence of argument and corruption of text. But **c** has all three poems in *one* hand; and continuously written; and the corruptions in **xxx** are nearly all at the end of lines—an indication that it was copied from a torn MS.]

The name of Theocritus is not attached to these poems in the MSS., but **c** and **vi** have arguments to **xxviii**; **k** to

**xxix.** These arguments come from one archetype, and that of **xxvii** assumes Theocritean authorship. The Epigrams probably came from same source as **xxviii-xxx.** They have the authority of **k**, **D**, and Juntine (hence **II**), and independently of the Anthology.

Hence, in conclusion, our good MSS. accept as genuine **i-xvii**, **xxii**, **xxiv**, **xxvi**, **xxviii-xxx**, Epigrams. **xxv**, Megara; the last two always placed together.

None of our MSS. are older than the twelfth century, the majority belong to the fourteenth and fifteenth centuries; they represent therefore only Byzantine tradition. A study of the MSS. shows further that in Byzantine times the poems of Theocritus had to be collected from scattered sources, all our fuller MSS. are compilations. Ahrens (in *Philol.* **xxxiii**) has attempted to show what collections of Theocritus' poems were made at various times, and argues for the existence of three of importance:

(1) **i-ix**, made by Artemidorus a scholar of Augustan times. He argues from the fact that many MSS. have only **i-ix**: that Scholia to **i-ix** are found in some MSS. drawn from a different source to the rest. That the collection existed is clear; but the MSS. containing it are only bad MSS. Artemidorus certainly made a collection, but it certainly included more than **i-ix** as his epigram shows:— (*A. Pal.* **ix**. 205)

Βουκολικαὶ Μοῖσαι, σποράδες ποκά, νῦν δὲ ἄμα πᾶσαι  
ἐντὶ μᾶς μάνδρας, ἐντὶ μᾶς ἀγέλας.

(2) **i**, **v**, **vi**, **iv**, **vii**, **iii**, **viii-xiii** (as in MSS. **Q p w**). This was undoubtedly an early collection.

(3) **i**, **vii**, **iii-vi**, **viii-xiii**, **ii**, **xiv**, **xv**, **xvii**, **xvi**, **xxiv**, **xxii**, **xviii**, **xxvi**, **xxviii-xxx**, **xxvii**, Epigram, **xxv**, Megara. This Ahrens attributes to Eratosthenes.

This collection is too wide. As appears from the foregoing examination of the **II** and **D** line of MSS., **D** is a composite MS., and of its tributaries that which represents the best tradition (**II<sup>2</sup>**) did not include **xxii**, **xxvi**, or **xxvii**. The assignment of the collection to Eratosthenes is merely hypothesis.

The scope of this edition makes a full examination of

these points impossible. I can give only a summary of the results, as they appear trustworthy, and must reserve a more minute discussion for another place :—

The Scholia afford a base of discussion. We have pre-Byzantine Scholia and Arguments only to i-xviii, xxviii-xxx. Scholiasts are cited by name in *Idylls* i, ii, iii, iv, v, vii. Arg. xii is from Eratosthenes. Munatios is mentioned in Arg. iii, vii, xvii ; Schol. ii. 100, vii. 106, 138.

(1) This Eratosthenes lived in the time of Justinian (see Ahrens, *Poet. Bucol.* ii, p. 33) ; he is the author of an epigram, *A. Pal.* vi. 78, showing marked imitation of Theocritus, and may unhesitatingly be regarded as an editor of our poet, and author of part of the Scholia. It is remarkable that Arg. xii and no other is attributed to him ; moreover this argument differs from all the rest in form. It is a probable conclusion that Eratosthenes added *Id. xii* to a collection already existing, *with Scholia*. This cannot have been Ahrens' third collection, since, of the poems therein, many have no Scholia at all ; and it is hardly conceivable that they should have been entirely lost. Note further : Eratosthenes is never mentioned as a commentator. Is this because he is the author of our Scholia in their final form ? Eratosthenes' *Theocritus* contained therefore :

i, vii, iii-vi, viii-xiii, ii, xiv, xv, xvii, xvi, xviii, xxviii-xxx  
(the order of i-xvii appearing in k).

(2) We shall have Munatius' edition, appearing shortly before Eratosthenes', and of the same contents, save that xii is not included. Munatius introduced with his commentary several notices concerning Theocritus' parentage (Arg. *Id.* iii, vii, xvii). It was to his edition in all probability that the epigram was affixed—

ἄλλος δὲ Χίος ἔγώ δὲ Θεόκριτος δέ τάδ' ἔγραψα  
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων,  
νιὸς Πραξαγόραο, περικλειτῆς τε Φιλίνης·  
μοῦσαν δὲ δύνείν οὕτιν' ἐφειλκυσάμην.

The last line meaning 'I have introduced no alien Muse,' i.e. no song from another hand ; and distinguishing Munatius' edition of *Theocritus* only from

(3) an earlier edition of the bucolic poets. This early

*Corpus bucolicorum* may be taken to have included Theocr. i, iii-xi, Bion, Moschus, perhaps Philetas, and others.

(4) There are left over from these three editions, *Idylls* xxii, xxiv, xxvi (the Berenice), xxv, Megara. These would together form a convenient *biblion*, and could be classed roughly as ἔπη ἡρωικά. They must have existed without Scholia, if they existed together, and that they did exist together is rendered probable by their conjunction in D<sup>3</sup>.

It is uncertain whether the Epigrams ever existed in separate form after the compilation of the Anthology of Meleager.

On this line of argument therefore we are led to accept and reject just the same poems as by the argument from our existing or demonstrable MSS.

#### B. External evidence: citation and imitation.

Citations are made by grammarians from xviii. 49; viii. 66; xxiv. 138; xxii. 72, 137; xxvi. 1; xxviii. 1; xxv (Hiller, *Beiträge*, p. 65). These can be seen in full in Ahrens' edition at foot of text.

Arguments from imitation have little weight owing to the impossibility of proving that the imitation must be from Theocritus.

There is certain evidence that Theocritus wrote poems which have not been preserved. A fragment of the Berenice has come down to us; and Eustathius and Servius quote or allude to others (see Meineke, p. 397). Suidas has a curious note: Θεόκριτος ἔγραψε τὰ καλούμενα βουκολικὰ ἔπη Δωρίδι διαλέκτῳ τινὲς δὲ ἀναφέρουσιν εἰς αὐτὸν καὶ ταῦτα Προτίδας· ἐλπίδας· υἱονος· ἡρώινας· ἐπικήδεια μέλη (so Bekker, ἐπικήδεια, μέλη, Birt); ἐλεγείας· λάμβους ἐπιγράμματα. We do not know the origin of the above statement, nor who the *tινὲς* were; nor whether Suidas means isolated poems or *βιβλία* bearing the above titles. Attempts have been made to identify the names with the poems in our Theocritus<sup>1</sup>: βουκολικὰ ἔπη, i-xi, xxvii, &c.; ἐλπίδες, xxi; υἱονος, xvii, xvi, xxii; ἡρώιναι, xxvi, xviii; ἐπικήδεια, Epit. Adonidis, Epit. Bionis; μέλη, xxviii, xxix, xxx; ἐλεγείαι, viii; λάμβοι and

<sup>1</sup> Notably by Birt, *Antikes Buchwesen*.

ἐπιγράμματα, Epigrams. Even if this is the right method the identification of ἐλεγέιαι and ἵμβοι is unlikely. By the first is more likely meant some of the epigrams, if not poems, altogether lost: for ἵμβοι we might read μημάμβοι a confused description of xv and the *mimes*. The Προτίδες are left out of account. J. A. Hartung thinks that Vergil may betray knowledge of the poem in *Ecl.* vi. 48:

‘Proetides implerunt falsis mugitibus agros.’

The story is certainly current in Alexandrian literature (Call. *Dian.* 233 *sqq.*), and was dealt with by *Bacchylides* (xi), a poem which Callimachus obviously knows. It is possible enough that Theocritus wrote such a poem (on the model of xxvi), but no proof for or against can be adduced.

Not much importance attaches to the statement that one Marianus (400 A. D.) paraphrased Theocritus in 3150 iambic verses. He probably included the other pastoral poets.

#### C. Internal evidence.

In *Id. xx* we notice as untheocritean:—

(1) The large proportion of uncontracted forms—φιλέειν (4), λαλέεις (7), νοσέοντι (9) &c.

(2) The forms—ἐμεῖο, συνεχέεις, ἄφαρ, στομάτων, ἀδέα, κρέσσων, ἐμμί, ἡδέ, πολλόν.

(3) The words—βοηνόμον, ἄγροικος, δονέω, δώνακι, πλαγιαύλῳ, ἀνά (of time), ἀνέρι βούτῃ separated. Contrast i. 86; vi. 7; vii. 32.

The poem is full of reminiscences of Theocritus—xxvii=xi. 38; xxi *sqq.*=vi. 34; xxvi=xii. 19; xxx=xii. 76 (see Meineke, p. 328). [κρήγυνον=‘true,’ see *ad loc.*]

(4) In metre the poem is far more dactylic than the genuine pieces, the proportion of dactyls to spondees in the first five feet being 5·08 : 1 as against 3·5 : 1 in Theocr. *Id. iii.* In Theocr. iv it is 2·33 : 1 (cf. Kunst, *De versu Theocr.*, p. 10; Legrand, *Étude*, p. 329).

Still more decisive is the general tone of the poem. The contrast of town and country manners is not a Theocritean motive. There is no setting, or localization. To whom is it addressed?

The piece is obviously of later authorship, but who wrote

it has mercifully been forgotten (see further, Hiller, *Beiträge*, p. 70).

xxiii was apparently known to Ovid (see note on v. 16), but this proves nothing for authorship. The motive becomes a commonplace in the writers of so-called romance (Charito, *E.* 10; Ovid, *Met.* xiv. 701). The evidence of style and metre is the same as for xx. The tone is maudlin and namby-pamby. In language note untheocritean : ἀπηνέος, ἀτειρής, τὸν βροτόν (11), ἐθλῶ with accus., σβέσσω (Theocr. uses the *στ* only in aorist), οὐδὲ ἔν, πᾶς (for ὅπως), ὑποπτεύγμα.

xix resembles Bion iv (Meineke) in conception, and may be with probability ascribed to that poet (so Valck., Hermann, and others).

xxvii is condemned by style, and by the coarseness of its tone. The language also obviously belongs to a late writer ιδί πᾶς, δίδον ὅφρα φιλάστω for δίδον φιλάσαι, μίτραν. Untheocritean are σεῖο, ναὶ μάν, Παφία.

xxi is a far more important poem, and has been thought fully worthy of Theocritus. 'There is nothing in Wordsworth,' writes Mr. Lang, 'more real, more full of the incommunicable sense of nature, rounding and softening the toilsome days of the aged and the poor, than the Theocritean poem of the Fisherman's Dream.'

But a piece worthy of Theocritus is not necessarily a Theocritean piece, and the 'nature' of xxi is not the nature of Theocritus.

The evidence of language is strong : αἰφνίδιον, μελεδώνη, ἔγγιθι, ἀθλήματα (new sense), θλιβομέναν ('narrow'), τρυφερόν (new sense), προσέναχε, φίλος πόνος, ἥρεθον, μινύθειν, σιδάροις (*pl.*), τραφερῶν, ἡρέμα, ὅμοσα δ' οὐ, ταρβῶ, ἐπιμύστηση, φυκίσεις, Ποσειδάωνι, ἰχθύα, ἰχθῦν—all these are untheocritean. The rhythm of v. 15 is unparalleled. The long list of implements in v. 10 *sqq.* is foreign to our poet's style.

Still less than Theocritus is Bion the author: the spondaic character of the verse alone proves this; and there is no evidence that Bion or Moschus ever wrote realistic poems.

A much stronger case could be made out for assigning the poem to Leonidas of Tarentum, or at any rate to a close imitator of that writer :—

*ἰχθύος* (6) sing., cf. *A. Pal.* vii. 504 κίχλης καὶ σκάρου ἰχθυβολεύς. φυκώεστα δέλητα, cf. *A. Pal.* vii. 504 πετρήσαν (living under rocks); vii. 273 αἰπήσσα καταγίς (from the heights). θλιψομέναν (pres. part.), cf. *A. Pal.* vii. 665 πεπταμένους αἴγιαλούς. ὑπνον ἀπωσάμενοι, cf. *A. Pal.* vii. 726 ἀπώσατο πολλάκις ὑπνον.

Leonidas' epigrams, *A. Pal.* vi. 4; vii. 295; vii. 504, are 'fisher epigrams.' The first is a dedication from the fisher *Diophantus*. xxi is addressed to Diophantus. The second is on the death of Theris who ἔθαν' ἐν καλύβῃ σχοινίῳ λύχρος δόποια, cf. xxi. 7. The list of implements in xxi is thoroughly Leonidean (*A. Pal.* vi. 4, 205, 204, 296, 35).

Leonidas is essentially a poet of humble life and workers (cf. *A. Pal.* vi. 288; vii. 726). He is remarkable for his bold use of new words, or old words in new senses. True, we know Leonidas only as an epigrammatist, and one of no great note; but *A. Pal.* vii. 736, 295, 472; vi. 300, show a certain pathos and poetic power; and though xxi shows a humour not found in Leonidas, yet the elaboration and conception of the poem are of the simplest and not beyond the power of the Tarentine. There is evidence, finally, that even before Meleager's time the poems of Leonidas and Theocritus had been confused (cf. note prefatory to Epigrams).

The only objections to recognizing Leonidas as author are (1) the form of such lines as 16, 56, 60—not paralleled from Leonidas (cf. Geffcken, *Leonidas von Tarent*, p. 142); (2) the representation of humble life is a common motive both in New Comedy and afterwards (Plaut. *Rudens*; Herondas; Geffcken, *op. cit.*, p. 137); (3) that we do not know of Leonidas as an author of anything but epigrams.

Reitzenstein's judgement is worth quoting (*Epigram und Skolian*, p. 152): 'Anders ist der Stil der 'Αλεΐς, sie können nicht dem Leonidas gehören, trotz der weiten Aufzählung der Fischergeräte, einzelner kühner Wörter, ja einer direkten Entlehnung aus Leonidas. Dann sind die 'Αλεΐς aber von einem Nachahmer des Tarentiners, welcher seinerseits die pomphafte Sprache desselben herabgestimmt und gemildert hat.' But it is not impossible that Leonidas himself modified

his style under the direct influence of Theocritus in Cos.

The question of *xxv* and Megara is much more difficult. That they are by the same author is now generally accepted; who this author was is still *sub judice*<sup>1</sup>.

(1) The two poems are conjoined in the MSS. ( $\Pi \Pi^2$  Φ Φ<sup>m</sup>); community of authorship being obviously assumed.

(2) Internal evidence: the two poems have a large number of words in common which do not occur elsewhere in the *Corpus bucolicorum*, e. g. ἀθέσφατος, ἄμοτος (as adj.), γόνος, δεδευμένος, ἐκπάγλους, βίη Ἡραληεῖη, κλάζειν, κ.τ.λ.; cf. αἰνολίοντα, *xxv*; αἴνοτόκεια, Meg. (Legrand, *Étude*, p. 264). The metrical structure of the two is much the same, allowance being made for the difference of the character of the persons (Hiller, *Beitr.*, p. 63). The vocabulary of both is partly Homeric, partly that of the new epic, though *xxv* contains the more unhomeric words.

The evidence of metre is instructive. There are four general 'laws' of the hexameter observed in Alexandrian writers<sup>2</sup>:—

(1) A trochee or dactyl in the second foot must not be formed by a word commencing in first foot.

(2) The masculine caesura in third foot must not be preceded by an iambic word.

(3) Masculine caesura and diaeresis in both third and fifth foot of same line is forbidden.

(4) Diaeresis in fifth arsis is only allowed when the verse contains *weak* caesura and third foot is followed by a long word.

Theocritus neglects these laws entirely in his pastorals and mimes, e. g. first law, vii. 14, 38, 65, &c.; second law, ii. 76, 126, 130, &c.; third law, x. 11, 39, &c.; fourth law, xi. 7, 71, &c.

In the *epic idylls* (among which reckon xiii, xvii, xxii,

<sup>1</sup> See Hiller, *Beiträge*, p. 66; L. Genther, *Über Theocr. xxv und Moschus iv*, Luckau, 1898. Legrand, *Étude*, p. 17, accepts *xxv*, says nothing about Megara.

<sup>2</sup> See Meyer, *Zur Geschichte des griech. und latein. Hexam.*; cf. Geffcken, *op. cit.*, p. 141 *sqq.*

**xxiv, xxv, Megara)** the number of places where the laws are neglected are (if my counting is correct) :

	xiii	xvii	xxii	xxiv	xxv	Megara
First law . . . 4		5	8	5	14	7
Second law . . . 3		2	5	1	13	2
Third law . . . 1		1 (?)	5	0	2	0
Fourth law . . . 2		6	11	5	11	6

Enclitics are counted as forming one word with the preceding. In fourth law if preposition + noun is counted as *one word*, xvii will lose one extra, xxii will lose six extra, xxiv will lose three extra, xxv will lose two extra, Megara will lose two extra.

The Megara resembles xxiv and xvii most nearly. xxii is especially lax in third, xxv in second; but all six poems agree pretty closely, but differ from the practice of other writers. Moschus, to whom the Megara was assigned by Stephanus, neglects in the *Europa* the first law four times, second twice, third twice, but fourth *never*.

In structure there are striking resemblances. Both begin and end with striking abruptness. Both narrate an episode in Heracles' life through the speech of persons in the poem, not directly from the poet. And while the tone of the two differs widely it differs no more than is necessitated by the difference of characters. The strong virility of xxv suits Heracles and his manly companion; the complaining frightened tone of the Megara suits the unhappy women-folk. More might perhaps be made of the absence of any 'setting' in 'Megara,' but if we have been right in concluding that Theocritus not seldom follows Bacchylides as a model, here again we might see a trace of the lyric poet's influence. The Megara bears a most striking resemblance to Bacchylides' *Ode xviii* (dialogue of Aegeus and Medea), in which an exploit of Theseus is told of.

There seems then good reason to go back on the judgement of Stephanus, and to assign xxv and Megara to the same author.

For making this author Theocritus we have—

- (1) MSS. evidence of Φ<sup>m</sup>, Π, Π<sup>2</sup> in all of which good

archetypes the two poems are put among undoubtedly Theocritean pieces. The Florentine MS. S has the Megara alone after pieces by Moschus, but without name of author, while the preceding are all entitled *Mόσχον*.

(2) Internal evidence of style, metre, and language; for while many words occur in these poems which do not occur elsewhere in Theocritus, the same is true of xxii and xxiv, and the general use of language and idiom is Theocritean. For Theocritus tells strongly the method of handling the myths. 'Theocritus takes pleasure in surrounding the events of fable with minute familiar details; in showing that the ancient heroes had not always a heroic gait, and that their exploits do not stand altogether apart from the actions of daily life' (Legrand, p. 184). This is true of xiii, xxii, xxiv, xxv, equally; to a rather less extent of Megara. It is characteristic of the school of Philetas, and Hermesianax (*supra*, p. 29), to which Theocritus belongs. Further, xxv shows the rapid narrative power which marks xxii and the first part of xxiv. On the whole the argument for accepting the poems as genuine is considerably stronger than that for rejecting them.

#### D.—The Pastoral.

'The history of the pastoral,' writes Prof. Conington, 'shows how easily the most natural form of composition may pass into the most artificial.' The reason of this is that practically all pastoral poetry subsequent to Theocritus is an imitation of an imitation, and becomes, as Plato would say, three degrees removed from truth. The name moreover has been grossly misused, and while it covers a multitude of sins against good taste, much poetry that is really pastoral in the Theocritean sense is excluded.

Strictly understood pastoral poetry must be defined not by its *form* so much as by its *contents*. It is a comedy of rustic character and speech, brief, written to please not to instruct, in dialogue or monologue drawn from the life.

Theoc. *Id.* iii. iv, v, x, are the most perfect examples. Song has nothing essential to do with the pastoral. Theoc. iv lacks it, but is most truly a pastoral. But song is generally introduced because one of the most salient features of Greek peasant life was the singing-match, and this afforded at once both an easy and a graceful subject for composition. Hence *Id.* v, vi, viii, ix, contain singing-matches; *Id.* i repeats one well-known song; *Id.* iii, xi, x, contain monodies, yet always such as might be heard in Greece.

The result was fatal for the pastoral; the charm of form became the essential; the truth of the representation to country life became of secondary importance, and finally was left altogether out of sight. Theocritus himself must be held responsible in part for the change.

The shepherds of the beautiful first idyll are shepherds in name rather than in vocation; in *Id.* vii we have, as before noted, an imitation of the country singing-match, in two poets who disguise their names but not their personality. Yet here there is nothing to offend: nothing to disgust us by its hopeless unreality. It is only when we come to the imitators of Theocritus that we see that the pastoral has become merely a fashionable setting for any incongruous thought. There is no trace of any study of the country in Bion and Moschus; Vergil's *Elegues* are echoes of Theocritus, exquisite in sound, but signifying anything rather than Italian peasant life: the story of Vergil's farm; of Julius Caesar's deification, of Gallus' love-story. Kings, statesmen, and poets must all be shepherds, and sing songs, whether the shepherds of their country sang or no; in their shepherd dress and under their shepherd names they must discourse of affairs of state or church, as in Milton's *Lycidas* and in the *Shephearde's Calender*. Each step taken is but slight. The plaint for Daphnis leads easily to the plaint for Bion; that to Vergil's 'Gallus,' to 'Lycidas,' to 'Thyrsis.' The form develops, but does not change materially; but the matter changes from the simple 'rural ditty' to the 'strain of higher mood.' Meanwhile real pastoral poetry as Theocritus made it—the mirror held up to country life—found but little favour. The trammels of classical form prevented it. If one wrote in the style of Theocritus he

did not represent life as it was in other lands than Greece ; if he wrote of life as he saw it, he had to desert the sacred classical form and still more sacred diction. Consequently the most of so-called pastoral is imitation of an imitation—fit for a boyish exercise alone.

The sketch of rustic manners passes to prose. In verse the spirit of Theocritus breathes—because the form is dropped—in the German Hebel, in some of Burns' narrative poems, and in Lord Tennyson's *Northern Farmer*.

# ΘΕΟΚΡΙΤΟΥ ΕΙΔΤΛΙΑ

## I

### ΘΥΡΣΙΣ Η ΩΙΔΗ

#### ΘΥΡΣΙΣ

Αδύ τι τὸ ψιθύρισμα καὶ ἀ πίτυς αἰπόλε τήνα,  
ἀ ποτὶ τᾶς πάγαισι μελίσδεται, ἀδὺ δὲ καὶ τὸ  
συρίσδες· μετὰ Πάνα τὸ δεύτερον ἀθλον ἀποισῆ  
αἴκα τῆνος ἔλη κεραδν τράγον, ἀλγα τὸ λαψῆ.  
αἴκα δ' αλγα λάβῃ τῆνος γέρας, ἐς τὲ καταρρεῖ  
ἀ χίμαρος· χιμάρω δὲ καλὸν κρέας, ἔστε κ' ἀμέλξης.

#### ΑΙΠΟΛΟΣ

Αδιον ω ποιμὴν τὸ τεὸν μέλος η τὸ καταχξεῖ  
τῆν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.  
αἴκα ταὶ Μοῖσαὶ τὰν οἰδά δῶρον ἀγωνται,  
ἄρνα τὸ σακίταν λαψῆ γέρας· αἱ δέ κ' ἀρέσκη  
τήναις ἄρνα λαβεῖν, τὸ δὲ τὰν διν ὕστερον ἀξῆ.

#### ΘΥΡΣΙΣ

Λῆσ ποτὶ τᾶν Νυμφᾶν, λῆσ αἰπόλε τεῖδε καθίξας,  
ώσ τὸ κάταπτες τοῦτο γέωλοφον αἴ τε μυρίκαι,  
συρίσδεν; τὰς δ' αλγας ἐγὼν ἐν τῷδε νομευσῶ.

I. 6. κρίτας Heinsius: κρῆς librī.

## ΑΠΠΟΛΟΣ

Οὐ θέμις ω ποιμὴν τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν 15.  
 συρίσδεν. τὸν Πάνα δεδοίκαμες· ή γὰρ ἀπ' ἄγρας  
 τανίκα κεκμακῶς ἀμπαύεται· ἔστι δὲ πίκρος,  
 καὶ οἱ ἀεὶ δριμεῖα χολὰ ποτὶ ρινὶ κάθηται.  
 ἀλλὰ τὸ γὰρ δὴ Θύρσι τὰ Δάφνιδος ἀλγεῖ ἀείδεις  
 καὶ τὰς βουκολικᾶς ἐπὶ τῷ πλέον ἵκε μοίσας, 20  
 δεῦρ' ὑπὸ τὰν πτελέαν ἐσδώμεθα, τῷ τε Πριήπω  
 καὶ τὰν Κραναῖαν κατεναυτίον, ἀπέρ δὲ θώκος  
 τῆνος δὲ ποιμενικὸς καὶ ταὶ δρύες. αἰ δέ κ' ἀείσης  
 ὡς ὅκα τὸν Λιβύαθε ποτὶ Χρόμιν ἀστας ἐρίσδων,  
 αἴγα δέ τοι δωσῶ διδυματόκον ἐς τρὶς ἀμέλξαι, 25  
 Λ δύ' ἔχοισ' ἐρίφως ποταμέλγεται ἐς δύο πέλλας,  
 καὶ βαθὺ κισσύβιον κεκλυσμένον ἀδεί κηρῷ,  
 ἀμφῷς, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον.  
 τῷ περὶ μὲν χείλῃ μαρύεται ὑψόθι κισσός,  
 κισσὸς ἐλιχρύσῳ κεκονιμένος· ἀ δὲ κατ' αὐτὸν 30  
 καρπῷ ἔλιξ εἰλεῖται ἀγαλομένα κροκόεντι.  
 ἔντοσθεν δὲ γυνά, τὶ θεῶν δαίδαλμα τέτυκται,  
 ἀσκητὰ πέπλῳ τε καὶ ἀμπυκι. πὰρ δέ οἱ ἀνδρες  
 καλὸν ἐθειράζοντες ἀμοιβαδίς ἀλλοθεν ἀλλος 34  
 νεικείουσ' ἐπέεσσι. τὰ δ' οὐ φρενὸς ἀπτεται αὐτᾶς·  
 ἀλλ' ὅκα μὲν τῆνον ποτιδέρκεται ἀνδρα γελάσα,  
 ἀλλοκα δ' αὖ ποτὶ τὸν ριπτεῖ νόον. οἱ δὲ ὑπ' ἔρωτος  
 δηθὰ κυλοιδιώντες ἐτώσια μοχθίζοντι.  
 τοῖς δὲ μετὰ γριπεύς τε γέρων πέτρα τε τέτυκται  
 λεπράς, ἐφ' ᾧ σπεύδων μέγα δίκτυον ἐς βόλον ἐλκει  
 δ πρέσβυς, κάμνοντι τὸ καρτερὸν ἀνδρὶ ἐοικώς. 41

22. Κραναῖαν Ahrens: κρανίδων p k : κρανιάδων vulg.

φαίης κεν γυίων νιν δσον σθένος ἐλλοπιεύειν·  
 ὅδέ οἱ φόδήκαντι κατ' αὐχένα πάντοθεν ἵνες  
 καὶ πολιῷ περ ἔοντι, τὸ δὲ σθένος ἀξιον ἄβας.  
 τυτθὸν δ' δσον ἀπωθεν ἀλιτρύτοιο γέροντος      45  
 πυρναίαις σταφυλαῖσι καλὸν βέβριθεν ἀλωά,  
 τὰν ὀλγός τις κῶρος ἐφ' αἰμασιαῖσι φυλάσσει  
 ἥμενος· ἀμφὶ δέ νιν δύ' ἀλώπεκες ἢ μὲν ἀν' ὅρχως  
 φοιτῇ σινομένα τὰν τρώξιμον, ἢ δὲ ἐπὶ πήρᾳ  
 πάντα δόλον κεύθοισα τὸ παιδίον οὐ πρὶν ἀνησεῖν 50  
 φατὶ πρὶν ἡ ἀκράτιστον ἐπὶ ἔηροῖσι καθίξῃ.  
 αὐτὰρ δύ' ἀνθερίκοισι καλὰν πλέκει ἀκριδοθήραν  
 σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πήρας  
 οὔτε φυτῶν τοσῆνον, δσον περὶ πλέγματι γαθεῖ.  
 παντὰ δὲ ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος·  
 αἰολικὸν τι θέαμα, τέρας κέ τυ θυμὸν ἀτύξαι.      55  
 τῷ μὲν ἐγὼ πορθμεῖ Καλυδωνίῳ αἴγα τ' ἔδωκα  
 ὅνον καὶ τυρόντα μέγαν λευκοῖο γάλακτος·  
 οὐδέ τι πω ποτὶ χειλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται  
 ἄχραντον. τῷ καὶ τυ μάλα πρόφρων ἀρεσαίμαν, δο  
 αἴκα μοι τὸ φῦλος τὸν ἐφίμερον ὕμνον ἀείσης.  
 κοῦτι τυ κερτομέω. πόταγ', ωγαθέ· τὰν γὰρ ἀοιδὰν  
 οὔτε πᾳ εἰς Ἀίδαν γε· τὸν ἐκλελάθοντα φυλαξεῖς

## ΘΥΡΣΙΣ

"Αρχετε βουκολικᾶς Μοῖσαι φίλαι ἀρχετ' ἀοιδᾶς.  
 Θύρσις δὸς ὁξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά. 65  
 πᾶ ποκ' ἀρ' ἡσθ', δκα Δάφνις ἐτάκετο, πᾶ ποκα  
 Νύμφαι;

50. κεύθοισα Schol. : τεύχουσα MSS.  
 lateat corruptela; vid. notas.

51. Haud dubium quin  
 56. αἰολικὸν Schol. k :

ἢ κατὰ Πηνειῶ καλὰ τέμπεα; ἢ κατὰ Πίνδω; οὐ γάρ δὴ ποταμοῖο μέγαν ρέον εἶχετ' Ἀνάπω, οὐδὲ Αἴτνας σκοπιάν, οὐδὲ Ἀκιδος ἱερὸν ὕδωρ.

ἄρχετε βουκολικᾶς Μοῖσαι φῦλαι ἄρχετε ἀοιδᾶς.  
τῆνον μὰν θῶες, τῆνον λύκοι ὡρύσαντο, 71  
τῆνον χώκ όρυμοιο λέων ἔκλαυσε θανόντα.

ἄρχετε βουκολικᾶς Μοῖσαι φῦλαι ἄρχετε ἀοιδᾶς.  
πολλαὶ οἱ πάρ ποσσὶ βένες, πολλοὶ δέ τε ταῦροι,  
πολλαὶ δὲ αὖ δαμάλαι καὶ πόρτιες ὀδύραντο. 75

ἄρχετε βουκολικᾶς Μοῖσαι φῦλαι ἄρχετε ἀοιδᾶς.  
ἥνθ' Ἐρμῆς πράτιστος ἀπ' ὥρεος, εἶπε δέ· “Δάφνι,  
τίς τυ κατατρύχει; τίνος ὡγαθὲ τόσσον ἐρᾶσαι;”

ἄρχετε βουκολικᾶς Μοῖσαι φῦλαι ἄρχετε ἀοιδᾶς.  
ἥνθον τοὶ βοῦται, τοὶ ποιμένες, φόπλοι ἥνθον. 80  
πάντες ἀνηρώτευν, τί πάθοι κακόν. ἥνθ' ὁ Πρίηπος  
κῆφα· “Δάφνι τάλαν, τί τὺ τάκεαι, ἀ δέ τε κώρα  
πάσας ἀνὰ κράνας, πάντ' ἀλσεα ποσσὶ φορεῖται—

ἄρχετε βουκολικᾶς Μοῖσαι φῦλαι ἄρχετε ἀοιδᾶς—  
ξάτεισ'; ἀ δύσερώς τις ἄγαν καὶ ἀμήχανος ἐσσί. 85  
βούτας μὰν ἐλέγευν, νῦν δὲ αἰπόλφ ἀνδρὶ ἔοικας.  
φόπλος δοκκ' ἐσορῇ τὰς μηκάδας οἴα βατεῦνται,  
τάκεται ὀφθαλμώς, δτι οὐ τράγος αὐτὸς ἔγεντο.

ἄρχετε βουκολικᾶς Μοῖσαι φῦλαι ἄρχετε ἀοιδᾶς.  
καὶ τὸ δέ ἐπεί κ' ἐσορῆς τὰς παρθένος οἵα γελάντι,  
τάκεαι ὀφθαλμώς, δτι οὐ μετὰ ταῖσι χορεύεις.” 91  
τὰς δέ οὐδὲν ποτε λέξαθ' ὁ βουκόλος, ἀλλὰ τὸν αὐτὸν  
ἀννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἀννε μοίρας·

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετε ἀοιδᾶς.  
ἥνθέ γε μὰν ἀδεῖα καὶ ἀ Κύπρις γελάοισα, 95

82. vulgo post τάκεαι signum interrog. post ξάτεισ' colon.

λάθρια μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,  
κείπε· “τύ θην τὸν” Ερωτα κατεύχεο Δάφνι λυγιξεῖν.  
ἢ δ' οὐκ αὐτὸς Ερωτος ὑπ' ἀργαλέω ἐλυγίχθης; ”

ἀρχετε βουκολικᾶς Μοῖσαι πάλιν ἀρχετ' ἀοιδᾶς.  
τὰν δ' ἄρα χῶ Δάφνις ποταμείβετο· “Κύπρι βαρεῖα,  
Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθῆς.” 101  
ἡδη γὰρ φράσδῃ πάνθ' ἀλιον ἀμμὶ δεδύκειν.

Δάφνις κὴν Ἀΐδα κακὸν ἔσσεται ἀλγος Ερωτι.

ἀρχετε βουκολικᾶς Μοῖσαι πάλιν ἀρχετ' ἀοιδᾶς.  
ῳ λέγεται τὰν Κύπριν δ' βουκόλος—ἔρπε ποτ' Ιδαν,  
ἔρπε ποτ' Ἀγχίσην. τηνεῖ δρύες, ἔνθα κύπειρος. 106

ἀρχετε βουκολικᾶς Μοῖσαι φῦλαι ἀρχετ' ἀοιδᾶς.  
ώραιος χῶδωνις, ἐπεὶ καὶ μᾶλα νομεύει.  
καὶ πτῶκας βάλλει καὶ θηρία πάντα διώκει. 110

ἀρχετε βουκολικᾶς Μοῖσαι φῦλαι ἀρχετ' ἀοιδᾶς.  
αὐθις ὅπως στασῇ Διομήδεος ἀσσον ιοῖσα,  
καὶ λέγε· τὸν βούταν νικῶ Δάφνιν, ἀλλὰ μάχευ μοι.”

ἀρχετε βουκολικᾶς Μοῖσαι πάλιν ἀρχετ' ἀοιδᾶς.  
ῳ λύκοι, ὡς θῶες, ὡς ἀν' ὕρεα φωλάδες ἀρκτοι, 115  
χαίρεθ'. δ' βουκόλος ὅμμιν ἐγὼ Δάφνις οὐκέτ' ἀν' ὕλαν,  
οὐκέτ' ἀνὰ δρυμώς, οὐκ ἀλσεα. χαῖρ' Ἀρέθοισα,  
καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Θύμβριδος ὕδωρ.

ἀρχετε βουκολικᾶς Μοῖσαι πάλιν ἀρχετ' ἀοιδᾶς.  
Δάφνις ἐγὼν ὅδε τῆνος δ' τὰς βόας ὅδε νομεύων, 120  
Δάφνις δ' τὰς ταύρως καὶ πόρτιας ὅδε ποτίσδων.

ἀρχετε βουκολικᾶς Μοῖσαι πάλιν ἀρχετ' ἀοιδᾶς.  
ῳ Πάν Πάν, εἴτ' ἐσσὶ κατ' ὕρεα μακρὰ Λυκαίω,

105. ὡς Valck. : οὐδε vulg. : εἰ Ahrens, Haupt. 106. ἔνθα  
Ch. : ὁδε vulg. [107. hic legitur in MSS. versus ex 5. 46  
translatus.]

εἴτε τύ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἐνθ' ἐπὶ<sup>125</sup>  
νᾶσον

τὰν Σικελάν, Ἐλίκας δὲ λίπ' ἡρίον αἰτύ τε σᾶμα  
τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγητόν.

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.  
ἐνθ' ὠναξ καὶ τάνδε φέρεν πακτοῦ μελίπνουν  
ἐκ κηρῶ σύριγγα καλάν, περὶ χεῖλος ἐλικτάν.  
ἢ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς "Αἰδαν ἔλκομαι ἥδη." 130

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.  
νῦν δ' ἵα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι,  
ἀ δὲ καλὰ νάρκισσος ἐπ' ἄρκεύθοισι κομάσαι.  
[πάντα δ' ἔναλλα γένοιτο, καὶ ἀ πίτυς δχνας ἐνείκαι.]

Δάφνις ἐπεὶ θνάσκει· καὶ τῶς κύνας ὠλαφος ἐλκοι,  
κὴξ ὁρέων τοὶ σκῶπες ἀηδόσι γαρύσαιντο. 136

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.  
χώ μὲν τέσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα  
ἥθελ' ἀνορθώσαι· τά γε μὰν λίνα πάντα λελοίπει  
ἐκ Μοιρᾶν, χώ Δάφνις ἔβα ρόον. ἔκλυσε δίνα 140  
τὸν Μοίσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.  
καὶ τὺ δίδου τὰν αἶγα τό τε σκύφος, ὡς κεν  
ἀμέλξας

σπείσω ταῖς Μοίσαις. ὡς χαίρετε πολλάκι Μοῖσαι,  
χαίρετ· ἐγὼ δ' ὅμμιν καὶ ἐς ὕστερον ἄδιον ἀσῶ. 145

#### ΑΙΠΟΛΟΣ

Πλῆρες τοι μέλιτος τὸ καλὸν στόμα Θύρσι γένοιτο,  
πλῆρες τοι σχαδόνων, καὶ ἀπ' Αἴγιλω ἴσχάδα τρώγοις  
ἀδεῖαν, τέττιγος ἐπεὶ τύγα φέρτερον ἄδεις.

125. λίπε μίον vulg.: correg. Lambin, Bos.

ἡνίδε τοι τὸ δέπας· θᾶσαι φίλος, ὡς καλὸν δσδει·  
 Ὁρᾶν πεπλύσθαί νιν ἐπὶ κράναισι δοκησεῖς. 150  
 ὁδὸς ἵθι Κισσαίθα, τὸ δ' ἀμελγέ νιν. αἱ δὲ χίμαιραι,  
 οὐ μὴ σκιρτασεῖτε, μὴ δὲ τράγος ὅμμιν ἀναστῆ.

## II

## ΦΑΡΜΑΚΕΥΤΡΙΑΙ

Πᾶ μοι τὰ δάφναι; φέρε Θεστυλί· πᾶ δὲ τὰ φίλτρα;  
 στέψον τὰν κελέβαν φοινικέφ οἰδε ἀώτῳ,  
 ὡς τὸν ἐμὸν βαρὺν εὗντα φίλον καταθύσομαι ἀνδρα,  
 δις μοι δωδεκατίος ἄφ' ὧ τάλας οὐδέποθ' ἵκει,  
 οὐδὲ ἔγνω πότερον τεθνάκαμες ἢ ζοοὶ εἰμέσ. 5  
 οὐδὲ θύρας ἀραξεν ἀνάρσιος. ἡ δέ οι ἀλλὰ  
 φχετ' ἔχων δ' τ' Ἔρως ταχινὰς φρένας ἢ τ' Ἀφροδίτα;  
 βασεῦμαι ποτὶ τὰν Τιμαγήτοιο παλαίστραν  
 αὔριον, ὡς νιν ἰδω, καὶ μέμψομαι οἴά με ποιεῖ.  
 νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλὰ Σελάνα, ιο  
 φαῖνε καλόν· τὸν γὰρ ποταείσομαι ἀσυχα, δαῖμον,  
 τῷ χθονίᾳ θ' Ἐκάτῃ, τὰν καὶ σκύλακες τρομέοντι  
 ἐρχομέναν νεκύων ἀνά τ' ἡρία καὶ μέλαν αἷμα.  
 χαῖρ' Ἐκάτα δασπλῆτι, καὶ ἐς τέλος ἀμμιν δπάδει  
 φάρμακα ταῦτ' ἔρδοισα χερείονα μήτε τι Κίρκης 15  
 μήτε τι Μηδείας μήτε ἔανθᾶς Περιμήδας.  
 Ἡγέ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἀνδρα.

152. σκιρτασεῖτε Porson : σκιρτάσητε vulg.

II. 3. βαρὺν εὗντα Steph.: βαρυεῦντα vulg. καταθύσομαι vulga-  
 tam retinui, vid. notas, cf. vv. 10, 159. 11. ἀσυχε δαῖμον  
 Kiessling et posteriores, perverso sensu.

δλφιτά τοι πράτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε  
Θεοτυλί. δειλαία, πὰ τὰς φρένας ἐκπεπότασαι;  
ἢ ρά γε τρισμυσαρὰ καὶ τὸν ἐπίχαρμα τέτυγμαι; 20  
πάσσο' ἄμα καὶ λέγε ταῦτα· “τὰ Δέλφιδος ὅστια  
πάσσω.”

ἶνγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἀνδρα.  
Δέλφις ἔμ' ἀνίασεν· ἐγὼ δὲ ἐπὶ Δέλφιδι δάφναν  
αἰθῷ χώς αὐτὰ λακεῖ μέγα καππυρίσασα  
κῆραπνας ἀφθη, κούδὲ σποδὸν εἴδομες αὐτᾶς, 25  
οὗτῳ τοι καὶ Δέλφις ἐνὶ φλογὶ σάρκ' ἀμαθύνοι.

ἶνγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἀνδρα.  
ὡς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω,  
ὡς τάκοιθ' ὑπ' ἔρωτος δὲ Μύνδιος αὐτίκα Δέλφις.  
χώς δινεῖθ' δδε ρόμβος δὲ χάλκεος ἐξ Ἀφροδίτας, 30  
ὡς τῆνος δινοῖτο ποθ' ἀμετέραισι θύραισιν.

ἶνγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἀνδρα.  
νῦν θυσῶ τὰ πίτυρα. τὸ δὲ "Ἄρτεμι καὶ τὸν ἐν" Αἰδα  
κινήσαις ἀδάμαντα καὶ εἰ τέ περ ἀσφαλὲς ἀλλο.  
Θεοτυλί, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὡρύουνται. 35  
ἀ θεὸς ἐν τριβδοῖσι· τὸ χαλκίον ως τάχος ἄχει.

ἶνγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἀνδρα.  
ἥνιδε σιγῇ μὲν πόντος, σιγῶντι δὲ ἀῆται.  
ἀ δὲ ἐμὰ οὐ σιγῇ στέρνων ἔντοσθεν ἀνία,  
ἀλλ' ἐπὶ τῆνῳ πᾶσα καταΐθομαι, δις με τάλαιναν 40  
ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἥμεν.

ἶνγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἀνδρα.  
ἐσ τρὶς ἀποσπένδω καὶ τρὶς τάδε πόντνια φωνέω.  
εἴτε γυνὰ τῆνῳ παρακέκλιται εἴτε καὶ ἀνήρ,

20. τρισμυσαρὰ ε coni. Stadtmüller: τοι μνσ. vulg. 33, 34.  
Quam voluit k lectionem exhibui.

τόσσον ἔχοι λάθας, ὅσσον ποκα Θησέα φαντὶ 45  
ἐν Δίᾳ λασθῆμεν ἐυπλοκάμω Ἀριάδνας.

Îνγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
ἰππομανὲς φυτόν ἔστι παρ' Ἀρκάσι· τῷ δὲ ἐπὶ πᾶσαι  
καὶ πῶλοι μαίνονται ἀν' ὕρεα καὶ θοαὶ ἵπποι.  
ὡς καὶ Δέλφιν ἴδοιμι, καὶ ἐς τόδε δῶμα περάσαι 50  
μαινομένῳ ἵκελος λιπαρᾶς ἔκτοσθε παλαίστρας.

Îνγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὥλεσε Δέλφις,  
ώγῳ νῦν τιλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.  
αλαὶ Ἔρως ἀνιηρέ, τί μεν μέλαν ἐκ χρὸς αἷμα 55  
ἔμφυς ὡς λιμνάτις ἀπαν ἐκ βδέλλα πέπωκας;

Îνγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
σαύραν τοι τρίψασα ποτὸν κακὸν αὔριον οἰσῶ.  
Θεστυλί, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταῦθ' ὑπόμαξον  
τᾶς τήνω φλιᾶς καθ' ὑπέρτερον, ἀς ἔτι καὶ νύξ, 60  
καὶ λέγ' ἐπιφθύζοισα· “τὰ Δέλφιδος ὄστια μάσσω.”

Îνγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
νῦν δὴ μῶνα ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω;  
ἐκ τίνος ἀρξωμαι; τίς μοι κακὸν ἄγαγε τοῦτο; 65  
ἥνθ' ἀ τῶνύβουλοιο κανηφόρος ἀμμιν Ἀναξὼ  
ἄλσος ἐς Ἀρτέμιδος, τῷ δὴ τόκα πολλὰ μὲν ἀλλα  
θηρία πομπεύεσκε περισταδόν, ἐν δὲ λέαινα.

φράξεό μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα.  
καὶ μ' ἀ Θευχαρίδα Θρῆσσα τροφὸς ἀ μακαρίτις 70  
ἀγχίθυρος ναίοισα κατεύξατο καὶ λιτάνευσε  
τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἀ μεγάλοιτος  
ώμαρτευν βύσσοιο καλὸν σύροισα χιτῶνα,

60. νὺξ Bücheler: νῦν MSS.  
Ahlwardt.

62. πάσσω MSS.: corr.

κάμφιστειλαμένα τὰν ἔυστίδα τὰν Κλεαρίστας. 74

φράζεθ μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα.  
ἥδη δ' εὖσα μέσον κατ' ἀμαξιτόν, φ τὰ Λύκωνος,  
εἶδον ὁμοῦ Δέλφιν τε καὶ Εὐδάμιππον ἴοντας.  
τοῖς δ' ἦν ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,  
στήθεα δὲ στιλβοντα πολὺ πλέον ἢ τὸ Σελάνα,  
ώς ἀπὸ γυμνασίοιο καλὸν πόνον ἀρτι λιπόντων. 80

φράζεθ μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα.  
χῶς ἔδον, ως ἐμάνην, ως μεν πέρι θυμὸς ἵαφθη  
δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κοῦτέ τι πομπᾶς  
τήνας ἐφρασάμαν, οὐδ' ως πάλιν οἴκαδ' ἀπῆνθον  
ἔγνων· ἀλλά μέ τις καπυρὰ νόσος ἐξεσάλαξε, 85  
κείμαν δ' ἐν κλιντήρι δέκ' ἀματα καὶ δέκα νύκτας.

φράζεθ μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα.  
καὶ μεν χρὼς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψῳ,  
ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες, αὐτὰ δὲ λοιπὰ  
δοτὶ ἔτ' ἥσ καὶ δέρμα. καὶ ἐς τίνος οὐκ ἐπέρασα 90  
ἢ ποίας ἔλιπον γραίας δόμουν, ἀτις ἐπῆδεν;  
ἀλλ' ἥσ οὐδὲν ἐλαφρὸν· ὃ δέ χρόνος ἄνυτο φεύγων.

φράζεθ μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα.  
χοῦτω τῷ δούλᾳ τὸν ἀλαθέα μῦθον ἔλεξα. 94  
“ εἰ δ' ἄγε Θεστυλί μοι χαλεπᾶς νόσῳ εὔρε τι μῆχος.  
πᾶσαν ἔχει με τάλαιναν δ Μύνδιος· ἀλλὰ μολοῖσα  
τήρησον ποτὶ τὰν Τιμαγήτοιο παλαίστραν·  
τηνεῖ γάρ φοιτῇ, τηνεῖ δέ οἱ ἀδὺ καθῆσθαι.”

φράζεθ μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα.  
“ κὴπεί κά νιν ἔοντα μάθῃς μόνον, ἀσυχα νεῦσον, 100  
κεῖφ' ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑφαγέο τῷδε.”

77. Δέλφιν ὁμοῦ τε MSS. : corr. Meincke.  
restituit Ziegli. scholiis fretus : ἐξαλάπαξε vulg.

85. ἐξεσάλαξε

ώς ἐφάμαν· ἀ δ' ἦνθε καὶ ἄγαγε τὸν λιπαρόχρων  
εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ νιν ὡς ἐνόησα  
ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ—

φράζεό μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα—  
πᾶσα μὲν ἐψύχθη χιόνος πλέον, ἐν δὲ μετώπῳ 106  
ἰδρώς μεν κοχύδεσκεν ἵσον νοτίαισιν ἔέρσαις,  
οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' δσσον ἐν ὕπνῳ  
κυνγένυται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·  
ἀλλ' ἐπάγην δαγῆδι καλὸν χρόα πάντοθεν ἵσα. 110

φράζεό μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα.  
καὶ μ' ἐσιδῶν ὥστοργος, ἐπὶ χθονὸς δματα πήξας  
ἔξετ' ἐπὶ κλιντῆρι καὶ ἐζόμενος φάτο μῦθον·  
ἡ ρά με Σιμαίθα τόσον ἐφθασας, δσσον ἐγώ θην  
πρᾶν ποκα τὸν χαρίεντα τρέχων ἐφθασσα Φιλῖνον,  
ἐσ τὸ τεὸν καλέσασα τόδε στέγος ἡ με παρῆμεν. 116

φράζεό μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα.  
ἥνθον γάρ κεν ἐγώ, ναὶ τὸν γλυκὺν ἦνθον "Ἐρωτα,  
ἡ τρέτος ἡὲ τέταρτος ἐὼν φίλος αὐτίκα νυκτός,  
μᾶλλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσων, 120  
κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,  
πάντοθε πορφυρέασι περὶ γώστραισιν ἐλικτάν.

φράζεό μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα.  
καὶ μ' εὶ μέν κ' ἐδέχεσθε, τάδ' ἡς φίλα· καὶ γάρ  
ἐλαφρὸς  
καὶ καλὸς πάντεσσι μετ' ἡιθέοισι καλεῦμαι· 125  
εῦδόν τ', εἴ κε μόνον τὸ καλὸν στόμα τεῦς ἐφίλασσα·  
εὶ δ' ἀλλὰ μ' ὠθεῖτε καὶ ἀ θύρα εἰχετο μοχλῷ,  
πάντως καὶ πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.  
φράζεό μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα.

118. κεν ἐγώ Ahrens: κῆγώ vulg.

νῦν δὲ χάριν μὲν ἔφαν τῷ Κύπριδι πρᾶτον ὀφείλειν,  
καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἶλεν  
ὡ γύναι ἐσκαλέσασα τεὸν ποτὶ τοῦτο μέλαθρον 132  
αὐτως ἡμίφλεκτον· Ἔρως δὲ δρα καὶ Λιπαραίω  
πολλάκις Ἡφαίστοιο σέλας φλογερώτερον αἴθει. 134

φράξεό μεν τὸν ἔρωθ' δθεν ἵκετο, πότνα Σελάνα.  
“σὺν δὲ κακαῖς μανίαις καὶ παρθένον ἐκ θαλάμοιο  
καὶ νύμφαν ἐφόβηστ' ἔτι δέμνια θερμὰ λιποῖσαν  
ἀνέρος.” ὡς δὲ μὲν εἰπεν· ἐγὼ δέ οἱ ἀ ταχυπειθής  
χειρὸς ἔφαψαμένα μαλακῶν ἔκλιν’ ἐπὶ λέκτρων.  
καὶ ταχὺ χρὼς ἐπὶ χρωτὶ πεπαίνετο, καὶ τὰ πρόσωπα  
θερμότερό ἦσαν η πρόσθε, καὶ ἐψιθυρίσδομες ἀδύν· 141  
χῶς καὶ τοι μὴ μακρὰ φίλα θρυλέοιμι Σελάνα,  
ἐπράχθη τὰ μέγιστα, καὶ ἐσ πόθον ἥνθομες ἀμφω.  
κοῦτέ τι τῆνος ἐμὶν ἐπεμέμψατο μέσφα τό γ' ἔχθες,  
οὕτ' ἐγὼ αὖ τῆνῳ. ἀλλ' ἥνθε μοι ἀ τε Φιλίστας 145  
μάτηρ τὰς ἀλαᾶς αὐλητρίδος ἀ τε Μελιξόνις  
σάμερον, ἀνίκα πέρ τε ποτ' ὠρανὸν ἔτρεχον ἵπποι  
‘Ἄω τὰν ροδόπαχν ἀπ' Ὀκεανοῦ φέροισαι.  
κεῖτέ μοι ἀλλά τε πολλὰ καὶ ὡς δρα Δέλφις ἐράται,  
κεῖτέ νιν αὐτὲ γυναικὸς ἔχει πόθος εἴτε καὶ ἀνδρός, 150  
οὐκ ἔφατ' ἀτρεκὲς ἰδμεν, ἀτὰρ τέσον· αἰὲν Ἔρωτος  
ἀκράτω ἐπεχεῖτο καὶ ἐσ τέλος ὠχετο φεύγων,  
καὶ φάτο οἱ στεφάνοισι τὰ δώματα τῆνα πυκάσδειν.  
ταῦτά μοι ἀξένα μυθήσατο· ἔστι δὲ ἀλαθής·  
ἢ γάρ μοι καὶ τρὶς καὶ τετράκις ἄλλοκ' ἐφοίτη, 155  
καὶ παρ' ἐμὶν ἐτίθει τὰν Δωρίδα πολλάκις δλπαν·

142. ὡς καὶ k : χ' ὡς κά p. vulg.: corr. Ziegler. 146. τὰς ἐμᾶς k:  
τὰς ἀμᾶς s: τὰς γε ἐμᾶς vulg.: τὰς ἀμᾶς Meineke: τὰς Σαμίας  
Lobeck (sic Hiller, Ziegл.): ἀλαᾶς Ch.

νῦν δέ τε δωδεκατάῖος ἀφ' ὥτέ νιν οὐδὲ ποτεῖδον.  
 ἦ δ' οὐκ ἄλλο τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;  
 νῦν μὲν τοῖς φίλτροις καταθύσομαι· αἰ δ' ἔτι κῆμε  
 λυπῇ, τὰν Ἀίδαο πύλαν ναὶ Μοίρας ἀραξεῖ. 160  
 τοιά οἱ ἐν κίστᾳ κακὰ φάρμακα φαμὶ φυλάσσειν,  
 Ἀστυρίῳ δέσποινα παρὰ ξείνοιο μαθοῖσα.  
 ἄλλὰ τὸ μὲν χαίροισα ποτ' Ὁκεανὸν τρέπε πώλους,  
 πότνι· ἐγὼ δ' οἰσθ τὸν ἐμὸν πόνον ὁσπερ ὑπέσταν.  
 χαῖρε Σέλαναία λιπαρόχροε, χαίρετε δ' ἄλλοι 165  
 ἀστέρες, εὐκήλοιο κατ' ἀντυγα Νυκτὸς ὄπαδοι.

## III

## ΚΩΜΟΣ

Κωμάσθω ποτὶ τὰν Ἀμαρυλλίδα, ταὶ δέ μοι αἶγες  
 βόσκονται κατ' δρος, καὶ δέ τίτυρος αὐτὰς ἐλαύνει.  
 Τίτυρ' ἐμὶν τὸ καλὸν πεφιλαμένε, βόσκε τὰς αἶγας,  
 καὶ ποτὶ τὰν κράναν ἄγε Τίτυρε, καὶ τὸν ἐνδρχαν  
 τὸν Λιβυκὸν κνάκωνα φυλάσσεο, μή τι κορύψῃ. 5

\*Ω χαρέσσ' Ἀμαρυλλί, τί μ' οὐκέτι τοῦτο κατ'  
 ἀντρον

παρκύπτοισα καλεῖς τὸν ἐρωτύλον; ἦ δά με μισεῖς;  
 ἦ δά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἡμεν,  
 νῦμφα, καὶ προγένειος; ἀπάγξασθαί με ποησεῖς.

ἡνίδε τοι δέκα μᾶλα φέρω· τηνῶθε καθεῖλον, 10  
 ὃ μ' ἐκέλευ καθελεῖν τύ· καὶ αὔριον ἄλλά τοι οἰσθ.

Θᾶσαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἴθε γενοίμαν  
 ἀ βομβεῦσα μέλισσα καὶ ἐσ τεὸν ἀντρον ἰκοίμαν  
 τὸν κισσὸν διαδὸς καὶ τὰν πτέριν, φ τὸν πυκάσδῃ.

νῦν ἔγνων τὸν Ἐρωτα· βαρὺς θεός· ἦ δὰ λεαίνας  
μαζὸν ἐθήλαξε, δρυμῷ τέ νιν ἔτρεφε μάτηρ,      16  
ὅς με κατασμύχων καὶ ἐς δστίον ἄχρις ἴαπτει.

ώ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ω κυάνοφρυ  
νύμφα, πρόσπτυξαί με τὸν αἰπόλον, ως τυ φιλάσω.  
ἴστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψι.      20

τὸν στέφανον τίλαι με κατ' αὐτίκα λεπτὰ ποησεῖς,  
τὸν τοι ἔγων Ἀμαρυλλὶ φίλα κισσοῖ φυλάσσω  
ἀμπλέξεας καλύκεσσι καὶ εὐόδμοισι σελίνοις.—

“Ωμοι ἔγώ, τί πάθω; τί ὁ δύσσοος; οὐχ ὑπακούεις;—

Τὰν βαίταν ἀποδὺς ἐς κύματα τηνῶ ἀλεῦμαι,      25  
ῶπερ τὰς θύννως σκοπιάζεται Ὁλπις ὁ γριπεύς·  
καϊκα δὴποθάνω, τό γε μὰν τεὸν ἀδὺ τέτυκται.

ἔγνων πρᾶν, δκα μεν μεμναμένω, εὶ φιλέεις με,  
οὐδὲ τὸ τηλέφιλον ποτεμάξατο, τὸ πλατάγημα,  
ἀλλ' αὕτως ἀπαλῷ ποτὶ πάχεος ἔξεμαράνθη.      30

εἶπε καὶ ἀγροιώτις ἀλαθέα κοσκινόμαντις,  
ἀ πρᾶν ποιολογεῦσα Παραιβάτις, οῦνεκ' ἔγὼ μὲν  
τὶν δλος ἔγκειμαι, τὸ δέ μεν λόγον οὐδένα ποιῇ.

ἡ μάν τοι λευκὰν διδυματόκον αἴγα φυλάσσω,  
τάν με καὶ ἀ Μέρμνωνος Ἐριθακὶς ἀ μελανόχρως      35  
αἴτει, καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτη.

“Ἀλλεται δόθαλμός μεν ὁ δεξιός· ἦ δὰ γ' ἰδησῶ  
αὐτάν; ἀσεῦμαι ποτὶ τὰν πίτυν ωδ' ἀποκλινθείς,  
καὶ κέ μ' ἵσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντίνα ἔστιν.

‘Ιππομένης δκα δὴ τὰν παρθένον ἤθελε γάμαι,      40  
μᾶλ' ἐν χερσὶν ἐλῶν δρόμον ἄνυεν· ἀ δ' Ἀταλάντα

III. 17. δστίον vulg.: δστίον Bergk. 29. Post ποτεμάξατο  
interponxi. 30. ἀπαλῷ ποτὶ πάχεος Ch.: ἀπαλῷ MSS. optimi:  
ἀπαλῷ ποτὶ πάχει vulg. 31. ἀγροιώτις correxit Warton, vid.  
notas. 32. Παραιβάτις Meineke: παραιβάτις vulg.

ώς ἴδεν, ώς ἐμάνη, ώς ἐς βαθὺν ἀλατ' ἔρωτα.

τὰν ἀγέλαν χῶ μάντις ἀπ' Ὁθρυος ἀγε Μελάμπους  
ἐς Πύλον ἢ δὲ Βίαντος ἐν ἀγκοίναισιν ἐκλίνθη,  
μάτηρ ἢ χαρίεσσα περίφρονος Ἀλφεσιβοίης. 45

τὰν δὲ καλὰν Κυθέρειαν ἐν ὕρεσι μᾶλα νομεύων  
οὐχ οὐτῶς ὕδωνις ἐπὶ πλέον ἄγαγε λύσσας,  
ἄστ' οὐδὲ φθίμενόν νιν ἀτερ μαζοῦ τίθητι;

ζαλωτὸς μὲν ἐμὶν δὲ τὸν ἀτροπον ὑπνον ἰαύων  
Ἐνδυμίων, ζαλὼς δὲ φίλα γύναι Ἰασίνων, 50  
ὅς τοσσῆν ἐκύρησεν, δοσ' οὐ πευσεῖσθε βέβαλοι.

Ἄλγεω τὰν κεφαλάν, τὸν δ' οὐ μέλει. οὐκέτ' ἀείδω,  
κειστεῦμαι δὲ πεσών, καὶ τὸ λύκοι ὕδε μ' ἔδονται.  
ώς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

## IV

## ΝΟΜΕΙΣ ΒΑΤΤΟΣ ΚΑΙ ΚΟΡΥΔΩΝ

## ΒΑΤΤΟΣ

Εἶπέ μοι ὁ Κορύδων, τίνος αἱ βόες; ἢ ρα Φιλώνδα;

## ΚΟΡΥΔΩΝ

οὔκ, ἀλλ' Αἴγωνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

## ΒΑΤΤΟΣ

ἢ πά ψε κρύβδαν τὰ ποθέσπερα πάσας ἀμέλγεις;

## ΚΟΡΥΔΩΝ

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία κήμε φυλάσσει.

## ΒΑΤΤΟΣ

αὐτὸς δ' ἐς τίν' ἀφαντος ὁ βουκόλος φέχετο χώραν; 5

ΚΟΡΥΔΩΝ

οὐκ ἀκουσας; ἄγων νιν ἐπ' Ἀλφεὸν φῦχετο Μῖλων.

ΒΑΤΤΟΣ

καὶ πόκα τῆνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπώπει;

ΚΟΡΥΔΩΝ

φαντί νιν Ἡρακλῆι βίην καὶ κάρτος ἐρίσδειν.

ΒΑΤΤΟΣ

κῆμ' ἔφαθ' ἀ μάτηρ Πολυδεύκεος εἶμεν ἀμείνω.

ΚΟΡΥΔΩΝ

κῶχετ' ἔχων σκαπάναν τε καὶ εἴκατι τουτόθε μᾶλα. ιο

ΒΑΤΤΟΣ

πείσαι τοι Μῖλων καὶ τὸς λύκος αὐτίκα λυσσῆν.

ΚΟΡΥΔΩΝ

τὰι δαμάλαι δ' αὐτὸν μυκώμεναι αὖδε ποθεύντι.

ΒΑΤΤΟΣ

δειλαῖαι γ' αὗται· τὸν βουκόλον ως κακὸν εὑρον.

ΚΟΡΥΔΩΝ

ἢ μὰν δειλαῖαι γε, καὶ οὐκέτι λῶντι νέμεσθαι.

ΒΑΤΤΟΣ

τήνας μὲν δή τοι τὰς πόρτιος αὐτὰ λέλειπται      15  
τώστια. μὴ πρῶκας σιτίζεται ὥσπερ ὁ τέττιξ;

ΚΟΡΥΔΩΝ

οὐ Δᾶν, ἀλλ' ὅκα μέν νιν ἐπ' Αἰσάροιο νομεύω  
καὶ μαλακῷ χόρτοιο καλὰν κώμυθα δίδωμι,  
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτυμον.IV. 11. vulgatam retinui : πείσαι κε k : πείσαι κα Ahrens, qui  
nescio quid sibi velit.

## ΒΑΤΤΟΣ

λεπτὲς μὰν χὼ ταῦρος ὁ πυρρίχος. εἴθε λάχοιεν 20  
τὸ τῷ Λαμπριάδα, τοὶ δαμόται, δκκα θύωντι  
τῷ Ἡρᾳ, τοιόνδε· κακοχράσμων γὰρ ὁ δᾶμος.

## ΚΟΡΥΔΩΝ

καὶ μὰν ἐς Στομάλιμνον ἐλαύνεται ἐς τε τὰ Φύσκω,  
καὶ ποτὶ τὸν Νήαιθον, δπα καλὰ πάντα φύοντι,  
αἰγίπυρος καὶ κνύζα καὶ εὐώδης μελίτεια. 25

## ΒΑΤΤΟΣ

φεῦ φεῦ βασεῦνται καὶ τὰ βόες ὡ τάλαν Αἴγων  
εἰς Ἀίδαν, δκα καὶ τὺ κακᾶς ἡράσσαο νίκας,  
χά σμριγξ εὐρῶτι παλύνεται, ἄν ποκ' ἐπάξα.

## ΚΟΡΥΔΩΝ

οὐ τήνα γ', οὐ Νύμφας, ἐπεὶ ποτὶ Πίσαν ἀφέρπων  
δῶρον ἔμοι νιν ἔλειπεν ἐγὼ δέ τις εἰμὶ μελικτάς, 30  
κεῦ μὲν τὰ Γλαύκας ἀγκρούομαι, εῦ δὲ τὰ Πύρρω.  
αἰνέω τάν τε Κρότωνα—καλὰ πόλις, ἢ τε Ζάκυνθος—  
καὶ τὸ ποταῷον, τὸ Λακύνιον ἅπερ ὁ πύκτας  
Αἴγων δυδώκοντα μόνος κατεδαίσατο μάξας.  
τηνεῖ καὶ τὸν ταῦρον ἀπ' ὕρεος ἀγε πιάξας 35  
τᾶς ὀπλᾶς κῆδωκ' Αμαρυλλίδι, ταὶ δὲ γυναικες  
μακρὸν ἀνάνσαν, χὼ βουκόλος ἔξεγέλασσεν.

## ΒΑΤΤΟΣ

ὦ χαρίεσσ' Ἐμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας  
λασεύμεσθ· δσον αἶγες ἐμὶν φίλαι, δσσον ἀπέσβης.  
αἰαὶ τῷ σκληρῷ μάλα δαίμονος, ὃς με λελύχει. 40

## ΚΟΡΥΔΩΝ

θαρσεῖν χρὴ φίλε Βάττε· τάχ' αὔριον ἔσσετ' ἄμεινον.  
ἐλπίδες ἐν ζωοῖσιν, ἀνέλπιστοι δὲ θανόντες.  
χὼ Ζεὺς ἄλλοκα μὲν πέλει αἴθριος, ἄλλοκα δ' ὑει.

## ΒΑΤΤΟΣ

θαρσέω. βάλλε κάτωθε τὰ μοσχία· τᾶς γὰρ ἐλαίας  
τὸν θαλλὸν τρώγοντι τὰ δύσσοα. σίτθ' δ λέπαργος. 45

## ΚΟΡΥΔΩΝ

σίτθ' ἀ Κυμαίθα ποτὶ τὸν λόφον. οὐκ ἔσακούεις;  
ἡξῶ ναὶ τὸν Πάνα κακὸν τέλος αὐτίκα δωσῶν,  
εἰ μὴ ἀπει τουτῶθεν. οὐδὲ πάλιν ἀδε ποθέρπει.  
εἰθ' ἦν μοι φοικὸν τὸ λαγωβόλον, ὡς τυ πάταξα.

## ΒΑΤΤΟΣ

θᾶσαι μ' ὁ Κορύδων πὸτ τῷ Διΐσ· ἀ γὰρ ἀκανθα 50  
ἀρμοὶ μ' ὁδὸς ἐπάταξ ὑπὸ τὸ σφυρόν. ὡς δὲ βαθεῖαι  
τάτρακτυλλίδες ἐντί. κακῶς ἀ πόρτις δλοιτο·  
ἐς ταύταν ἐτύπην χασμεύμενος. η ρά γε λεύσσεις;

## ΚΟΡΥΔΩΝ

ναὶ ναί, τοῖς ὀνύχεσσιν ἔχω τέ νιν· ἀδε καὶ αὐτά.

## ΒΑΤΤΟΣ

δσσίχον ἔστὶ τὸ τύμμα καὶ ἀλίκον ἀνδρα δαμάζει. 55

## ΚΟΡΥΔΩΝ

εἰς ὅρος ὅκχ' ἔρπης, μὴ νήλιπος ἔρχεο Βάττε.  
ἐν γὰρ ὅρει ράμνοι τε καὶ ἀσπάλαθοι κομέονται.

## ΒΑΤΤΟΣ

εἴπ' ἄγε μ' ὁ Κορύδων, τὸ γερόντιον η ρά διώκει,  
τήναν τὰν κυάνοφρυν ἔρωτίδα, τᾶς ποκ' ἐκνίσθη;

57. κομέοντι vulg.: correx. Ahrens, Et. Mag. 156. 30 fretus.

## ΚΟΡΥΔΩΝ

ἀκμάν γ' ὁ δειλαῖς πρόαν γε μὲν αὐτὸς ἐπενθὼν 60  
καὶ ποτὶ τῷ μάνδρᾳ κατελάμβανον ἀμος ἐνήργει.

## ΒΑΤΤΟΣ

εῦ γ' ώνθρωπε φιλοΐφα. τό τοι γένος ἡ Σατυρίσκοις  
ἐγγύθεν ἡ Πάνεσσι κακοκνάμοισιν ἐρίσθεις.

## V

## ΒΟΤΚΟΛΙΑΣΤΑΙ ΚΟΜΑΤΑΣ ΚΑΙ ΛΑΚΩΝ

## ΚΟΜΑΤΑΣ

Αἴγεις ἔμαι, τῆνον τὸν ποιμένα τόνδε Σιβύρτα  
φεύγετε τὸν Λάκωνα· τό μεν νάκος ἔχθες ἔκλεψεν.

## ΛΑΚΩΝ

οὐκ ἀπὸ τᾶς κράνας; σίττ' ἀμνίδες. οὐκ ἐσορῆτε  
τόν μεν τὰν σύριγγα πρόαν κλέψαντα Κομάταν;

## ΚΟΜΑΤΑΣ

τὰν ποίαν σύριγγα; τὸ γάρ ποκα δῶλε Σιβύρτα 5  
ἐκτάσα σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι  
ἀρκεῖ τοι καλάμας αὐλὸν ποππύσθεν ἔχοντι.

## ΛΑΚΩΝ

τάν μοι ἔδωκε Λύκων ὅλεύθερε. τὸν δὲ τὸ ποῖον  
Λάκων ἀγκλέψας πόκ' ἔβα νάκος; εἰπὲ Κομάτα·  
οὐδὲ γάρ Εύμάρᾳ τῷ δεσπότᾳ ἡς τι ἐνεύδειν. 10

## ΚΟΜΑΤΑΣ

τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσε  
ταῖς Νύμφαις τὰν αἶγα· τὸ δὲ κακὲ καὶ τόκ' ἐτάκευ  
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

## ΛΑΚΩΝ

οὐκ αὐτὸν τὸν Πᾶνα τὸν ἀκτιον, οὐ τέ γε Λάκων  
τὰν βαίταν ἀπέδυσ' ὁ Καλαιθίδος, ἢ κατὰ τήνας 15  
τὰς πέτρας ὕνθρωπε μανεῖς ἐς Κρῆθιν ἀλοίμαν.

## ΚΟΜΑΤΑΣ

οὐ μὰν οὐκ αὐτὰς τὰς λιμνάδας ὥγαθὲ Νύμφας,  
αἴτε μοι Ἰλαοί τε καὶ εὐμενέες τελέθοιεν,  
οὐ τεν τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας.

## ΛΑΚΩΝ

αἱ τοι πιστεύσαιμι, τὰ Δάφνιδος ἀλγέ ἀροίμαν. 20  
ἀλλ' ὃν αἴκα λῆσ ἔριφον θέμεν—ἔστι μὲν οὐδὲν  
ἱερόν—ἀλλά γε τοι διαείσομαι, ἔστε κ' ἀπείπης.

## ΚΟΜΑΤΑΣ

ἢ ποτ' Ἀθαναίαν ἔριν ἤρισεν. ἡνίδε κεῖται  
ῶριφος· ἀλλά γε καὶ τὸν εὑβοτὸν ἀμνόν.—ἔρισδε.

## ΛΑΚΩΝ

καὶ πῶς ὁ κίναδος τὸ τάδ' ἔσσεται ἐξ ἵσω ἀμίν; 25  
τίς τρίχας ἀντ' ἔριων ἐποκίξατο; τίς δὲ παρεύσας  
αἴγδε πρατοτόκοιο κακὰν κύνα δῆλετ' ἀμέλγειν;

V. 14. οὗ μ' αὐτὸν vulg.: correx. Hermann. τέ Kiessl.: σέ vulg.  
17. οὗτ' αὐτὰς vulg.: corr. Hermann. 24. Vulgatam ita  
servavi ut interpunctionem novaverim. 25. κίναδος τὸ Ziegler  
post Wordsw. qui κίναδος σὺ scripsit: κίναδ' εὖ k.

## ΚΟΜΑΤΑΣ

ὅστις νικασεῖν τὸν πλατίον ὡς τὸ πεποίθεις,  
σφὰξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὐ τοι  
ῷριφος ἴσοπαλής, τυῖδ' ὁ τράγος οὗτος. ἔρισδε. 30

## ΛΑΚΩΝ

μη σπεῦδ· οὐ γάρ τοι πυρὶ θάλπεαι. ἄδιον φόσῃ  
τεῖδ' ὑπὸ τὰν κότινον καὶ τάλσεα ταῦτα καθίξας.  
ψυχρὸν ὕδωρ τουτεῖ καταλείβεται· ὥδε πεφύκει  
ποία χά στιβᾶς ἄδε, καὶ ἀκρίδες ὥδε λαλεῦντι.

## ΚΟΜΑΤΑΣ

ἀλλ' οὐ τι σπεύδω· μέγα δὲ χθομαι, εἰ τὸ με τολμῆσ  
δημασι τοῖς δρθοῖσι ποτιβλέπεν, δν ποκ' ἔόντα 36  
παῖδ' ἔτ' ἐγὼν ἐδίδασκον. ἵδ' ἀ χάρις ἐσ τὸ ποθ' ἔρπει.  
θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὡς τυ φάγωντι.

## ΛΑΚΩΝ

καὶ πόκ' ἐγὼ παρὰ τεῦς τι μαθὼν καλὸν ἦ καὶ ἀκούσας  
μέμναμ'; ω φθονερὸν τὸν καὶ ἀπρεπὲς ἀνδρίον αὔτως. 40  
ἀλλὰ γὰρ ἔρφ' ὥδ', ἔρπε, καὶ ὑστατα βουκολιαξῆ.

## ΚΟΜΑΤΑΣ

οὐχ ἔρψω τὴνεῖ· τουτεῖ δρύες, ὥδε κύπειρος, 45  
ὥδε καλὸν βομβεῦντι ποτὶ σμήνεσσι μέλισσαι·  
ἐνθ' ὕδατος ψυχρῷ κράναι δύο· ταὶ δὲ ἐπὶ δένδρει  
δρυιχεὶς λαλαγένυντι· καὶ ἀ σκιὰ οὐδὲν δμοία  
τῷ παρὰ τὸν βάλλει δὲ καὶ ἀ πίτυς ὑψόθε κώνοις.

## ΛΑΚΩΝ

ἥ μὰν ἀρνακίδας τε καὶ εἴρια τεῖδε πατησεῖς, 50  
αἴκ' ἐνθῆς, ὕπνῳ μαλακώτερα· ταὶ δὲ τραγεῖαι  
ταὶ παρὰ τὸν δσδοντι κακώτερον ἦ τὸ περ δσδεις.

*στασῶ δὲ κρατῆρα μέγαν λευκοῖο γάλακτος  
ταῖς Νύμφαις, στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίω.*

## ΚΟΜΑΤΑΣ

*αἱ δέ κε καὶ τὸ μόλης, ἀπαλὰν πτέριν ὅδε πατησεῖς 55  
καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν  
δέρματα τῶν παρὰ τὸν μαλακώτερα τετράκις ἀρνῶν.  
στασῶ δ' ὀκτὼ μὲν γαυλῶς τῷ Πανὶ γάλακτος,  
ὀκτὼ δὲ σκαφίδας μέλιτος πλέα κηρί' ἔχοίσας.*

## ΛΑΚΩΝ

*αὐτόθε μοι ποτέρισθε καὶ αὐτόθε βουκολιάσδεν· 60  
τὰν σαυτῷ πατέων ἔχε τὰς δρύας. ἀλλὰ τίς ἄμμε  
τίς κρινεῖ; αἴθ' ἐνθοι πόθ' ὁ βουκόλος ὥδ' ὁ Λυκώπας.*

## ΚΟΜΑΤΑΣ

*οὐδὲν ἔγὼ τήνω ποτιδεύομαι· ἀλλὰ τὸν ἀνδρα,  
αἱ λῆσ, τὸν δρυτόμον βωστρήσομες, δις τὰς ἐρείκας  
τήνας τὰς παρὰ τὸν ξυλοχίζεται· ἐστι δὲ Μόρσων. 65*

## ΛΑΚΩΝ

*βωστρέωμες.*

## ΚΟΜΑΤΑ

*τὸν κάλει νιν.*

## ΛΑΚΩΝ

*ἴθ' ὁ γένε μικκὸν ἄκουσον  
τεῖδ' ἐνθών· ἄμμες γὰρ ἐρίσδομες, δστις ἀρείων  
βουκολιαστάς ἐστι. τὸ δ' ϕῖλε μήτ' ἐμὲ Μόρσων  
ἐν χάριτι κρίνῃς, μήτ' ὧν τύγα τοῦτον ὀνάσης.*

## ΚΟΜΑΤΑΣ

*ναὶ ποτὶ τᾶν Νυμφᾶν Μόρσων ϕῖλε μήτε Κομάτᾳ 70  
τὸ πλέον ιθύνῃς, μήτ' ὧν τύγα τῷδε χαρίξῃ.  
ἄδε τοι ἀ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα,  
Εύμάρα δὲ τὰς αἰγας ὄρης ϕῖλε τῷ Συβαρίτᾳ.*

## ΔΑΚΩΝ

μή τύ τις ἡρώτη πὸτε τῷ Διός, αἴτε Σιβύρτα 74  
αἴτ' ἔμόν ἐστι κάκιστε τὸ ποίμνιον; ὡς λάλος ἐσσί.

## ΚΟΜΑΤΑΣ

βέντισθ' οὖτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω  
κούδεν καυχέομαι· τὸ δ' ἄγαν φιλοκέρτομος ἐσσί.

## ΔΑΚΩΝ

εἴα λέγ' εἰ τι λέγεις, καὶ τὸν ξένον ἐς πόλιν αὐθίς  
ζῶντ' ἀφεις· ὁ Παιάν, ἡ στωμύλος ἡσθα Κομάτα.

## ΚΟΜΑΤΑΣ

ταὶ Μοῖσαί με φιλεῦντι πολὺ πλέον ἢ τὸν ἀοιδὸν 80  
Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ' ἔθυσα.

## ΔΑΚΩΝ

καὶ γὰρ ἔμ' ὥπολλων φιλέει μέγα, καὶ καλὸν αὐτῷ  
κριὸν ἐγὼ βέσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρπει.

## ΚΟΜΑΤΑΣ

πλὰν δύο τὰς λοιπὰς διδυματέκος αἶγας ἀμέλγω,  
καὶ μ' ἀ παῖς ποθορεῦσα “τάλαν” λέγει “αὐτὸς  
ἀμέλγεις;” 85

## ΔΑΚΩΝ

φεῦ φεῦ Λάκων τοι ταλάρως σχεδὸν εἴκατι πληροῖ  
τυρῶ καὶ τὸν ἄναβον ἐν ἄνθεσι παῖδα μολύνει.

## ΚΟΜΑΤΑΣ

βάλλει καὶ μάλοισι τὸν αἰπόλον ἀ Κλεαρίστα  
τὰς αἶγας παρελάντα καὶ ἀδύ τι ποππυλιάσδει.

## ΔΑΚΩΝ

κῆμὲ γὰρ ὁ Κρατίδας τὸν ποιμένα λεῖος ὑπαντῶν 90  
ἐκμαίνει· λιπαρὰ δὲ παρ' αὐχένα σείετ' ἔθειρα.

## ΚΟΜΑΤΑΣ

ἀλλ' οὐ σύμβλητ' ἐστὶ κυνόσβατος οὐδὲ ἀνεμώνα  
πρὸς βόδα, τῶν ἀνδηρα παρ' αἵμασιαισι πεφύκει.

## ΛΑΚΩΝ

οὐδὲ γὰρ οὐδὲ ἀκύλοις δμομαλίδεσ· αἱ μὲν ἔχοντι  
λυπρὸν ἀπὸ πρίνοι λεπύριον, αἱ δὲ μελιχραί. 95

## ΚΟΜΑΤΑΣ

κήγῳ μὲν δωσῶ τῷ παρθένῳ αὐτίκα φάσσαν  
ἐκ τᾶς ἀρκεύθω καθελών· τηνεῖ γὰρ ἐφίσδει.

## ΛΑΚΩΝ

ἀλλ' ἐγὼ ἐσ χλαῖναν μαλακὸν πόκον, δππόκα πέξω  
τὰν οὖν τὰν πέλλαν, Κρατίδᾳ δωρήσομαι αὐτός.

## ΚΟΜΑΤΑΣ

σίττ' ἀπὸ τᾶς κοτίνω ταὶ μηκάδεσ· ὅδε νέμεσθε, 100  
ώς τὸ κάταντες τοῦτο γεώλοφον αἴ τε μυρίκαι.

## ΛΑΚΩΝ

οὐκ ἀπὸ τᾶς δρυὸς οὗτος δ Κώναρος ἢ τε Κιναίθα;  
τουτεῖ βοσκησεῖσθε ποτ' ἀντολάς, ως δ Φάλαρος.

## ΚΟΜΑΤΑΣ

ἔστι δέ μοι γαυλὸς κυπαρίσσινος, ἔστι δὲ κρατήρ,  
ἔργον Πραξιτέλευς· τῷ παιδὶ δὲ ταῦτα φυλάσσω. 105

## ΛΑΚΩΝ

χάμιν ἔστι κύων φιλοποίμνιος, δος λύκος ἄγχει,  
δν τῷ παιδὶ δίδωμι τὰ θηρία πάντα διώκειν.

## ΚΟΜΑΤΑΣ

ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπαδῆτε τὸν ἀμόν,  
μή μεν λωβασεῖσθε τὰς ἀμπέλος· ἐντὶ γὰρ ἄβαι.

94. δμομαλίδες Ahrrens, scholiis fretus : δρομαλίδες k. p. vulg.  
95. λυπρὸν Meineke : λεπτὸν k. vulg.

## ΔΑΚΩΝ

τοὶ τέττιγες, δρῆτε τὸν αἰπόλον ὡς ἐρεθίζω<sup>110</sup>  
οὐτῶς χύμές θην ἐρεθίζετε τὰς καλαμευτάς.

## ΚΟΜΑΤΑΣ

μισέω τὰς δασυκέρκος ἀλώπεκας, αἶ τὰ Μίκωνος  
αἱεὶ φοιτῶσαι τὰ ποθέσπερα ραγίζοντι.

## ΔΑΚΩΝ

καὶ γὰρ ἔγὼ μισέω τὰς κανθάρος, οἶ τὰ Φιλώνδα  
σῦκα κατατρώγοντες ὑπανέμιοι φορέονται.<sup>115</sup>

## ΚΟΜΑΤΑΣ

ἢ οὐ μέμνα, ὅκ' ἔγώ τυ κατήλασα, καὶ τὸ σεσαρῶς  
εὖ ποτεκιγκλίζευ καὶ τὰς δρυδὸς εἴχεο τήνας;

## ΔΑΚΩΝ

τοῦτο μὲν οὐ μέμναμ<sup>116</sup>: ὅκα μάν ποκα τεῖδέ τυ δῆσας  
Εὔμάρας ἐκάθηρε καλῶς μάλα, τοῦτο γ' ἵσαμι.

## ΚΟΜΑΤΑΣ

ἢ δὴ τις Μόρσων πικραίνεται<sup>117</sup> η οὐχὶ παρῆσθεν; 120  
σκῆλλας ἵων γραίας ἀπὸ σάματος αὐτίκα τίλλειν.

## ΔΑΚΩΝ

κήγὼ μὰν κνίζω Μόρσων τινά· καὶ τὸ δὲ λεύσσεις.  
ἐνθῶν τὰν κυκλάμινον ὅρυσσε νῦν ἐς τὸν<sup>118</sup> Αλεντα.

## ΚΟΜΑΤΑΣ

‘Ιμέρα ἀνθ’ ὕδατος ρέετω γάλα, καὶ τὸ δὲ Κράθι  
οἰνῷ πορφύροις, τὰ δέ τ’ οἴσνα καρπὸν ἐνείκαι.<sup>125</sup>

## ΔΑΚΩΝ

ρέετω χά Συβαρῖτις ἐμὶν μέλι, καὶ τὸ πότορθρον  
ἀ παῖς ἀνθ’ ὕδατος τῷ κάλπιδι κηρία βάψαι.

118. Zieglerum secutus sum, quem vide.

## ΚΟΜΑΤΑΣ

ταὶ μὲν ἔμαι λύτρον τε καὶ αἴγιλον αἶγες ἔδοντι,  
καὶ σχῖνον πατέοντι καὶ ἐν κομάροισι κέχυνται.

## ΛΑΚΩΝ

ταῖσι δ' ἔμαις ὀίεσσι πάρεστι μὲν ἀ μελίτεια 130  
φέρβεσθαι, πολλὸς δὲ καὶ ὡς ρόδα κίσθος ἐπανθεῖ.

## ΚΟΜΑΤΑΣ

οὐκ ἔραμ' Ἀλκέππας, ὅτι με πρᾶν οὐκ ἐφίλασε  
τῶν ὕτων καθελοῖσ', ὅκα οἱ τὰν φάσσαν ἔδωκα.

## ΛΑΚΩΝ

ἀλλ' ἐγὼ Εὔμηδευς ἔραμαι μέγα· καὶ γὰρ δοκ' αὐτῷ  
τὰν σύριγγ' ὥρεξα, καλόν τέ με κάρτ' ἐφίλασεν. 135

## ΚΟΜΑΤΑΣ

οὐ θεμιτὸν Λάκων ποτ' ἀηδόνα κίσσας ἐρίσθειν,  
οὐδὲ ἔποπας κύκνοισι· τὸ δ' ὡς τάλαν ἐσσὶ φιλεχθήσ.

## ΜΟΡΣΩΝ

παύσασθαι κέλομαι τὸν ποιμένα. τὸν δὲ Κομάτα  
δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὸ δὲ θύσας 139  
ταῖς Νύμφαις Μόρσωνι καλὸν κρέας αὐτίκα πέμψον.

## ΚΟΜΑΤΑΣ

πεμψῶ ναὶ τὸν Πάνα. φριμάσσεο πᾶσα τραγίσκων  
νῦν ἀγέλα· κῆγὼ γὰρ ᾧδ' ὡς μέγα τοῦτο καχαξῶ  
κὰτ τῷ Λάκωνος τῷ ποιμένος, ὅτι πόκ' ἤδη  
ἀνυσάμαν τὰν ἀμνόν· ἐσ ὥρανδον ὑμμιν ἀλεῦμαι.  
αἶγες ἔμαι θαρσεῖτε κερούτιδες· αὔριον ὑμμε 145  
πάσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι λίμνας.

131. ρόδα κίσθος Ahrens: ροδοκισσός vulg.: ρόδα κισθός MS.  
unus (m). 145. κερούτιδες Ahrens: κερουχίδες MSS.

οὗτος δὲ Λευκίτας δὲ κορυπτήλος, εἴ τιν' ὁχευστεῖς  
τὰν αἰγῶν, φλασσῷ τυ πρὶν ή γέρμε καλλιερῆσαι  
ταῖς Νύμφαις τὰν ἀμνόν. δέ δέ αὖ πάλιν. ἀλλὰ  
γενοίμαν,  
αἱ μή τυ φλάσσαιμι, Μελάνθιος ἀντὶ Κομάτα. 150

## VI

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ  
ΔΑΜΟΙΤΑΣ

Δαμοίτας χώρα Δάφνης δὲ βουκόλος εἰς ἔνα χῶρον  
τὰν ἀγέλαν πόκ' Ἀρατε συνάγαγον· ης δέ ὁ μὲν  
αὐτῶν  
πυρρός, δέ δέ ήμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω  
ἔξομενοι θέρεος μέσῳ ἀματι τοιάδε ἀειδον.  
πρᾶτος δέ ἀρέσκετο Δάφνης, ἐπεὶ καὶ πρᾶτος ἔρισθε. 5

Βάλλει τοι Πολύφαμε τὸ ποίμνιον ἀνταίτεια  
μάλοισιν, δυσέρωτα τὸν αἰπόλον ἄνδρα καλεῦσα·  
καὶ τύ νιν οὐ ποθόρησθα τάλαν τάλαν, ἀλλὰ κάθησαι  
ἀδέα συρίσθων. πάλιν ἀδέ ιδε τὰν κύνα βάλλει,  
ἀ τοι τὰν δίων ἐπεται σκοπός· ἀ δὲ βαῦσθει 10  
εἰς ἀλα δερκομένα, τὰ δέ νιν καλὰ κύματα φαίνει  
δυναχα καχλάζοντα ἐπ' αἰγιαλοῖο θέοισαν.  
φράζεο μὴ τὰς παιδὸς ἐπὶ κνάμαισιν ὄρούσῃ  
ἐξ ἀλὸς ἐρχομένας, κατὰ δὲ χρόα καλὸν ἀμύξη.  
ἀ δὲ καὶ αὐτόθε τοι διαθρύπτεται, ως ἀπ' ἀκάνθας 15  
ταὶ καπυράι χαῖται, τὸ καλὸν θέρος ἀνίκα φρύγει.

καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει,  
καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἢ γὰρ ἔρωτε  
πολλάκις ὁ Πολύφαμε τὰ μὴ καλὰ καλὰ πέφανται.

Τῷ δὲ ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τάδε ἔειδεν. 20

Εἶδον ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνίκ' ἔβαλλε,  
κοῦ μ' ἔλαθ', οὐ, τὸν ἐμὸν ἔνα τὸν γλυκύν, ὃ ποθόρημα  
ἔσ τέλος· αὐτὰρ δὲ μάντις δὲ Τήλεμος ἔχθρος ἀγορεύων  
ἔχθρα φέροι ποτὶ οἰκου, δπως τεκέεσσι φυλάσσοι.  
ἀλλὰ καὶ αὐτὸς ἐγὼ κνίζων πάλιν οὐ ποθόρημι, 25  
ἀλλ' ἀλλαν τινὰ φαμὶ γυναικίς ἔχεν· ἀ δὲ ἀίοισα  
ξαλοῖ μ' ὁ Παιὰν καὶ τάκεται, ἐκ δὲ θαλάσσας  
οἰστρεῖ παπτανοίσα ποτ' ἄντρα τε καὶ ποτὶ ποίμνιας.  
σίξα δὲ ὑλακτεῖν νιν καὶ τὰ κυνί· καὶ γὰρ δέκ' ἥρων  
αὐτᾶς, ἐκινυζεῖτο ποτ' ἴσχία ρύγχος ἔχοισα. 30  
ταῦτα δὲ ἵσως ἐσορεῦσα ποεῦντά με πολλάκι πεμψεῖ  
ἄγγελον. αὐτὰρ ἐγὼ κλᾶξῶ θύρας, ἐστέ κ' ὁμόσση  
αὐτά μοι στορεσεῖν καλὰ δέμνια τᾶσδε ἐπὶ νάσῳ.  
καὶ γάρ θην οὐδὲ εἶδος ἔχω κακόν, ὡς με λέγοντι.  
ἢ γὰρ πρᾶν ἐσ πόντον ἐσέβλεπον, ἷς δὲ γαλάνα, 35  
καὶ καλὰ μὲν τὰ γένεια, καλὰ δέ μεν ἀ μία κώρα,  
ὡς παρ' ἐμὶν κέκριται, κατεφαίνετο, τῶν δέ τ' ὀδόντων  
λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.  
ὡς μὴ βασκανθῶ δέ, τρὶς εἰς ἐμὸν ἐπτυσα κόλπον·  
ταῦτα γὰρ ἀ γραία με Κοτυταρὶς ἐξεδίδαξε. 40  
[ἀ πρᾶν ἀμάντεσσι παρ' Ἰπποκίωνι ποταύλει.]

Τόσσος' εἰπὼν τὸν Δάφνιν δὲ Δαμοίτας ἐφίλησε,  
χώ μὲν τῷ σύριγγί, δὲ τῷ καλὸν αὐλὸν ἔδωκεν.

VI. 22. τὸν ἐμὸν ἔνα τὸν γλυκύν Ch.: τὸν alterum omittit k.:  
καὶ γλυκύν Ziegl.: τὸν ἐμὸν τὸν ἔνα γλυκύν vulg. 29. σίγα  
vulg.: σίξα Ruhnken: odd. plerique. 41. Deest in k.:  
proscripsit Gaisford, huc ex x. 16 translatum.

αῦλει Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βούτας,  
ώρχεῦντ' ἐν μαλακῷ ταὶ πόρτιες αὐτίκα ποίη. 45  
νίκη μὰν οὐδάλλος, ἀνήσσατο δ' ἐγένοντο.

## VII

## ΘΑΛΤΣΙΑ

“*Ης χρόνος ἀνίκ’ ἐγώ τε καὶ Εὔκριτος ἐσ τὸν*” Αλευτα  
εἴρπομες ἐκ πόλιος, σὺν καὶ τρίτος ἀμὶν ’Αμύντας·  
τῷ Δηοῖ γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος  
κάντιγένης, δύο τέκνα Λυκωπέος, εἰ τί περ ἐσθλὸν  
χαῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας τε καὶ αὐτῷ 5  
Χάλκωνος, Βούριναν δις ἐκ ποδὸς ἄνυσε κράναν  
εὑ̄ ἐνερεισάμενος πέτρᾳ γόνυν· ταὶ δὲ παρ’ αὐτὰν  
αἴγειροι πτελέαι τε ἐύσκιον ἀλσος ὄφαινον,  
χλωροῖσιν πετάλοισι κατηρεφέες κομβωσαί.  
κοῦπω τὰν μεσάταν δδὸν ἀνυμεῖς, οὐδὲ τὸ σᾶμα 10  
ἀμὶν τὸ Βρασῆλα κατεφαίνετο, καὶ τὸν δδίταν  
ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὔρομες ἀνδρα,  
οδνομα μὲν Λυκέδαν, ἡς δ’ αἰπόλος, οὐδέ κέ τίς νιν  
ἡγνοίησεν ἰδών, ἐπεὶ αἰπόλῳ ἔξοχ’ ἐώκει.  
ἐκ μὲν γὰρ λασίοι δασύτριχος εἶχε τράγοιο 15  
κνακὸν δέρμ’ ὄμοισι νέας ταμίσοι ποτόσδον,  
ἀμφὶ δὲ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος  
ζωστῆρι πλακερῷ, φοικὰν δ’ ἔχεν ἀγριελαίω

VII. 5. ἔτ’ ἀνωθεν MSS.: corr. Reiske. 7. εὑ̄ Hermaen; εὑ̄ γ’ MSS. 8. ὄφαινον MSS.: corr. Heins.

δεξιτερῷ κορύναν. καὶ μ' ἀτρέμας εἶπε σεσαρὼς  
δηματὶ μειδιόωντι, γέλως δέ οἱ εἶχετο χεῖλευς. 20  
“Σιμιχίδα, πᾶς δὴ τὸ μεσαμέριον πόδας ἔλκεις,  
ἀνίκα δὴ καὶ σαῦρος ἐν αἴμασιαῖσι καθεύδει,  
οὐδὲ ἐπιτυμβίδιαι κορυδαλλίδες ἡλαίνοντι;  
ἡ μετὰ δαῖτα κλητὸς ἐπείγεαι; ἢ τινος ἀστῶν  
λανὸν ἐπὶ θρώσκεις; ὡς τοι ποσὶν νισσομένοιο 25  
πᾶσα λίθος πταίοισα ποτ’ ἀρβυλίδεσσιν ἀείδει.”  
τὸν δὲ ἐγὼ ἀμείφθην “Λυκίδα φῦλε, φαντί τυ πάντες  
συριγκτὰν ἔμεναι μέγ’ ὑπείροχον ἔν τε νομεῦσιν  
ἔν τ’ ἀμητήρεσσι. τὸ δὴ μάλα θυμὸν ἰάνει 30  
ἀμέτερον· καὶ τοι κατ’ ἐμὸν νόον ἴσοφαρίζειν  
ἔλπομαι. ἀ δ’ ὁδὸς ἀδειθαλυσιάς· ἡ γάρ ἐταῖροι  
ἀνέρες εὐπέπλῳ Δαμάτερι δαῖτα τελεῦντι  
ὅλβῳ ἀπαρχόμενοι· μάλα γάρ σφισι πίονι μέτρῳ  
ἀ δαίμων εὔκριθον ἀνεπλήρωσεν ἀλωάν.  
ἄλλ’ ἄγε δῆ—ξυνὰ γάρ ὁδός, ξυνὰ δὲ καὶ ἀώς— 35  
βουκολιασδώμεσθα· τάχ’ ὥτερος ἄλλον ὀνασεῖ.  
καὶ γάρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κήμε λέγοντι  
πάντες ἀοιδὸν ἀριστον· ἐγὼ δέ τις οὐ ταχυπειθής,  
οὐ Δᾶν· οὐ γάρ πω κατ’ ἐμὸν νόον οὔτε τὸν ἐσθλὸν  
Σικελίδαν νίκημι τὸν ἐκ Σάμων οὔτε Φιλητᾶν 40  
ἀείδων, βάτραχος δὲ ποτ’ ἀκρίδας ὡς τις ἐρίσδω.”  
ὡς ἐφάμαν ἐπίταδες· δὲ δ’ αἰπόλος ἀδὺ γελάσσας,  
“τάν τοι” ἔφα “κορύναν δωρύπτομαι, οἴνεκεν ἔστι  
πᾶν ἐπ’ ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος.  
ὡς μοι καὶ τέκτων μέγ’ ἀπέχθεται, δότις ἐρευνῆ 45  
ἴσον ὄρευς κορυφῇ τελέσαι δόμον εὐρυμέδοντος,  
καὶ Μοισᾶν δρυιχεῖς, ὅσοι ποτὶ Χῖον ἀοιδὸν  
ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι.

ἀλλ' ἄγε βουκολικᾶς ταχέως ἀρχώμεθ' ἀοιδᾶς,  
Σιμιχίδα· κῆγὼ μέν—ὅρη φίλος, εἴ τοι ἀρέσκει 50  
τοῦθ' ὃ τι πρᾶν ἐν ὅρει τὸ μελύδριον ἔξεπόνασα.”

## ΔΥΚΙΔΑΣ

“Ἐσσεται Ἀγεάνακτι καλὸς πλόος ἐς Μυτιλήναν,  
χῶταν ἐφ' ἑσπερίοις ἐρίφοις νότος ὑγρὰ διώκῃ  
κύματα, χώριν δτ' ἐπ' ὀλκανῷ πόδας ἵσχῃ,  
αἰκεν τὸν Λυκίδαν δπτεύμενον ἐξ Ἀφροδίτας 55  
φύσηται· θερμὸς γάρ ἔρως αὐτῷ με καταίθει.  
χάλκυνες στορεσεῦντι τὰ κύματα τάν τε θάλασσαν  
τόν τε νότον τόν τ' εὖρον, δις ἕσχατα φυκία κινεῖ·  
ἀλκυόνες, γλαυκαῖς Νηρήσι ταὶ τε μάλιστα  
ὅρνιχων ἐφίλαθεν, δσαις τέ περ ἐξ ἀλὸς ἄγρα. 60  
Ἀγεάνακτι πλόον διζημένῳ ἐς Μυτιλήναν  
ῶρια πάντα γένοιτο, καὶ εὔπλοον ὅρμον ἵκοιτο.  
κῆγὼ τῆνο κατ' ἀμαρ ἀνήτινον ἢ φοδρεντα  
ἢ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσων  
τὸν Πτελεατικὸν οἶνον ἀπὸ κρατῆρος ἀφυξὲ 65  
πὰρ πυρὶ κεκλιμένος, κύαμον δέ τις ἐν πυρὶ φρυξεῖ.  
χά στιβὰς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν  
κνύζα τ' ἀσφοδέλῳ τε πολυγυνάμπτῳ τε σελίνῳ.  
καὶ πίομαι μαλακῶς μεμνημένος Ἀγεάνακτος  
αὐταῖσιν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων. 70  
αὐλησεῦντι δέ μοι δύο ποιμένες, εἰς μὲν Ἀχαρνεύς,  
εἰς δὲ Λυκωπίτας· ὃ δὲ Τίτυρος ἐγγύθεν ἀσεῖ,  
ῶς ποκα τᾶς Ξενέας ἡράσσατο Δάφνις ὃ βούτας,  
χῶς ὅρος ἀμφ' ἐπονεῦτο, καὶ ὡς δρύες αὐτὸν ἐθρήνευν,  
‘Ιμέρα αἵτε φύοντι παρ' δχθησιν ποταμοῖο, 75  
εὗτε χιῶν ὡς τις κατετάκετο μακρὸν ὑφ' Αἴμον  
ἢ Ἀθω ἢ ‘Ροδόπαν ἢ Καύκασον ἐσχατόωντα.

ἀσεῖ δ' ὡς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα λάρναξ  
 ζωὸν ἔβντα κακαῖσιν ἀτασθαλίαισιν ἄνακτος,  
 ὡς τέ νιν αἱ σιμὰ λειμωνόθε φέρβον ἴοισαι      80  
 κέδρον ἐς ἀδεῖαν μαλακοῖς ἀνθεσσι μέλισσαι,  
 οῦνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.  
 ὁ μακαριστὴ Κομάτα, τύ θην τάδε τερπνὰ πεπόνθεις,  
 καὶ τὸ κατεκλάσθης ἐς λάρνακα, καὶ τὸ μελισσᾶν  
 κηρία φερβόμενος ἔτος ὥριον ἔξεπόνασσας.      85  
 αἴθ' ἐπ' ἐμεῦ ζωῶις ἐναρθμιος ὕφελες εἶμεν,  
 ὡς τοι ἐγὼν ἐνόμενον ἀν' ὥρεα τὰς καλὰς αἴγας  
 φωνᾶς εἰσαῖων, τὸ δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις  
 ἀδὺ μελισδόμενος κατεκέλισο θεῖε Κομάτα.

Χώ μὲν τόσος' εἰπὼν ἀπεπαύσατο· τὸν δὲ μετ'  
 αὐθίς      90  
 κῆγὼ τοῖ ἐφάμαν· “Λυκίδα φίλε, πολλὰ μὲν ἄλλα  
 Νύμφαι κήμε δίδαξαν ἀν' ὥρεα βουκολέοντα  
 ἐσθλά, τά που καὶ Ζηνὸς ἐπὶ θρόνον ἄγαγε φάμα·  
 ἀλλὰ τόγ' ἐκ πάντων μέγ' ὑπείροχον, φ τι γεράρειν  
 ἀρξεῦμ· ἀλλ' ὑπάκουσον, ἐπεὶ φίλος ἔπλεο Μοίσαις.”

## ΣΙΜΙΧΙΔΑΣ

Σιμιχίδᾳ μὲν Ἐρωτεῖς ἐπέπταρον· ἢ γὰρ δειλὸς  
 τόσσον ἐρῆ Μυρτοῦς, δσον εἴαρος αἴγες ἐρᾶντι.      97  
 ὥρατος δ' ὁ τὰ πάντα φιλαίτατος ἀνέρι τήνῳ  
 παιδὸς ὑπὸ σπλάγχνοισιν ἔχει πόθον. οἵδεν Ἀριστις,  
 ἐσθλὸς ἀνήρ, μέγ' ἄριστος, δν οὐδέ κεν αὐτὸς ἀείδειν  
 Φοῖβος σὺν φόρμιγγι παρὰ τριπόδεσσι μεγαίροι, ιοι  
 ὡς ἐκ παιδὸς Ἀρατος ὑπ' ὅστέον αἴθετ' ἐρωτι.  
 τόν μοι Πάν, Ὁμόλας ἐρατὸν πέδον ὅστε λέλογχας,

85. ἔξεπόνασσας p. k. : corr. Valck.

ἀκλητον κείνοιο φίλας ἐσ χεῖρας ἐρείσαις,  
 εἴτ' ἐστ' ἄρα Φιλῖνος δ μαλθακὸς εἴτε τις ἄλλος. 105  
 κὴν μὲν ταῦτ' ἔρδης ὡ Πάν φίλε, μή τέ τυ παῖδες  
 Ἀρκαδικοὶ σκλλαισιν ὑπὸ πλευρᾶς τε καὶ ὕμους  
 τανίκα μαστίσδοιεν, δτε κρέα τυτθὰ παρείη.  
 εὶ δ' ἄλλως νεύσαις, κατὰ μὲν χρόνο πάντ' ὀνύχεσσι  
 δακνόμενος κνάσαιο καὶ ἐν κνίδαισι καθεύδοις, 110  
 εἴης δ' Ἡδωνῶν μὲν ἐν ὕρεσι χείματι μέσσῳ  
 "Ἐβρον πάρ ποταμὸν τετραμμένος ἐγγύθεν ἄρκτῳ,  
 ἐν δὲ θέρει πυμάτοισι παρ' Αἰθιόπεσσι νομεύοις  
 πέτρᾳ ὑπὸ Βλεμύων, δθεν οὐκέτι Νεῖλος ὄρατός.  
 ὅμμες δ' Ὑετίδος καὶ Βυθλίδος ἀδὺ λιπόντες 115  
 νάμα καὶ Οίκευντα, ἁνθᾶς ἕδος αἰπὺ Διώνας,  
 ὡ μάλοισιν "Ερωτες ἐρευθομένοισιν δμοῖοι,  
 βάλλετέ μοι τόξοισι τὸν ἴμερβεντα Φιλῖνον,  
 βάλλετ', ἐπεὶ τὸν ἔεινον δύνσμορος οὐκ ἐλεεῖ μεν.  
 καὶ δὴ μὰν ἀπίοι πεπαίτερος, αἱ δὲ γυναῖκες 120  
 "αἰαῖ" φαντὶ "Φιλῖνε, τό τοι καλὸν ἀνθος ἀπορρεῖ."  
 μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν"Αρατε,  
 μηδὲ πόδας τρίβωμες· δ δ' ὅρθριος ἄλλον ἀλέκτωρ  
 κοκκύζων νάρκαισιν ἀνιαραΐσι διδοίη,  
 εἰς δ' ἀπὸ τᾶσδε φέριστε Μόλων ἀγχοιτο παλαίστρας,  
 ὅμμιν δ' ἀσυχία τε μέλοι γραία τε παρείη, 126  
 ἀτις ἐπιφθύζοισα τὰ μὴ καλὰ νόσφιν ἐρύκοι.

Τόσσο ἐφάμαν· δ δέ μοι τὸ λαγωβόλον, ἀδὺ<sup>γελάσσας</sup>  
 ὡς πάρος, ἐκ Μοισᾶν ἔεινήιον ὕπασεν εῖμεν.  
 χώ μὲν ἀποκλίνας ἐπ' ἀριστερὰ τὰν ἐπὶ Πύξας 130  
 εἰρφ' δδόν, αὐτὰρ ἐγώ τε καὶ Εὔκριτος ἐσ Φρασιδάμω

116. Οἰκεύντα schol. k: οἰκεύντες vulg.

στραφθέντες χώ καλὸς Ἀμύντιχος ἐν τε βαθείαις  
ἀδείας σχοίνοιο χαμενήσιν ἐκλίνθημες  
ἐν τε νεοτμάτοισι γεγαθότες οἰναρέοισι.

πολλὰ δ' ἀμὲν ὑπερθε κατὰ κρατὸς δονέοντο      135  
αἴγειροι πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ  
Νυμφᾶν ἐξ ἀντροῦ κατειβάμενον κελάρυζε.  
τοὶ δὲ ποτὶ σκιαραῖς ὁροδαμνίσιν αἰθαλίωνες  
τέττιγες λαλαγεῦντες ἔχον πόνον· ἀ δ' ὀλολυγὴν  
τηλόθεν ἐν πυκιναῖσι βάτων τρύζεσκεν ἀκάνθαις.      140  
ἄειδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγῶν,  
πωτῶντο ἔουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.  
πάντ' ὡσδεν θέρεος μάλα πίονος, ὡσδε δ' ὀπώρας.  
δχναι μὲν πὰρ ποσσὶ, παρὰ πλευραῖσι δὲ μᾶλα  
δαψιλέως ἀμῖν ἐκυλίνδετο· τοὶ δ' ἐκέχυντο      145  
ὅρπακες βραβίλοισι καταβρίθοντες ἔραζε·  
τετράενες δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ.  
Νύμφαι Κασταλίδες Παρνάσιον αἵπος ἔχοισαι,  
ἄρα γέ πα τοιόνδε Φόλω κατὰ λάινον ἀντροῦ  
κρατῆρ' Ἡρακλῆι γέρων ἐστήσατο Χείρων;      150  
ἄρα γέ πα τῆνον τὸν ποιμένα τὸν ποτ' Ἀνάπω,  
τὸν κρατερὸν Πολύφαμον, δις ὥρεσι νᾶας ἔβαλλε,  
τοῖον νέκταρ ἔπεισε κατ' αὐλία ποσσὶ χορεῦσαι,  
οἷον δὴ τόκα πῶμα διεκρανάσσατε Νύμφαι  
βωμῷ πὰρ Δάματρος ἀλφάδος; ἀς ἐπὶ σωρῷ      155  
αῦθις ἐγὼ πάξαιμι μέγα πτύον, ἀ δὲ γελάσσαι  
δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.

## VIII

ΒΟΤΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ  
ΜΕΝΑΛΚΑΣ

Δάφνιοι τῷ χαρίεντι συνήντετο βουκολέοντι  
μᾶλα νέμων, ὡς φαντί, κατ' ὥρεα μακρὰ Μενάλκας.  
ἄμφω τώγ' ἥστην πυρροτρίχω, ἄμφω ἀνάβω,  
ἄμφω συρίσδεν δεδαημένω, ἄμφω ἀείδεν.  
πράτος δὲ ὧν ποτὶ Δάφνιν ἴδων ἀγύρευε Μενάλκας· 5  
“μυκητᾶν ἐπίουρε βοῶν Δάφνι, λῆτς μοι ἀεῖσαι;  
φαμέ την νικασεῖν, δσσον θέλω αὐτὸς ἀείδων.”  
τὸν δὲ ἅρα χώ Δάφνις τοιῷδ' ἀπαμείβετο μύθῳ·  
“ποιμὴν εἰροπόκων δίων συριγκτὰ Μενάλκα,  
οὕποτε νικασεῖς μ', οὐδὲ εἴ τι πάθοις τύγ' ἀείδων.” 10

## ΜΕΝΑΛΚΑΣ

χρήσδεις ὧν ἐσιδεῖν; χρήσδεις καταθεῖναι ἀεθλον;

## ΔΑΦΝΙΣ

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἀεθλον.

## ΜΕΝΑΛΚΑΣ

καὶ τίνα θησεύμεσθ', δτις ἀμῦν ἀρκιος εἴη;

## ΔΑΦΝΙΣ

μδσχον ἔγὼ θησῶ· τὺ δὲ θὲς ἰσομάτορα ἀμνὸν.

## ΜΕΝΑΛΚΑΣ

οὐ θησῶ ποκα ἀμνόν, ἐπεὶ χαλεπὸς δ πατήρ μεν 15  
χά μάτηρ, τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

## ΔΑΦΝΙΣ

ἀλλὰ τί μὰν θησεῖς; τί δὲ τὸ πλέον ἔξει ὁ νικῶν;

## ΜΕΝΑΛΚΑΣ

σύριγγ' ἀν ἐπόησα καλὰν ἔγω ἐννεάφωνον,  
λευκὸν κηρὸν ἔχοισαν, ἵσον κάτω, ἵσον ἄνωθεν,  
ταύταν κατθείην, τὰ δὲ τῷ πατρὸς οὐ καταθησῶ. 20

## ΔΑΦΝΙΣ

ἢ μάν τοι κήγω σύριγγ' ἔχω ἐννεάφωνον.  
λευκὸν κηρὸν ἔχοισαν, ἵσον κάτω, ἵσον ἄνωθεν.  
πρώαν νιν συνέπαξ· ἔτι καὶ τὸν δάκτυλον ἀλγέω  
τοῦτον, ἐπεὶ κάλαμος με διασχισθεὶς διέτμαξεν.

## ΜΕΝΑΛΚΑΣ

ἀλλὰ τίς ἀμμε κρινεῖ; τίς ἐπάκοος ἔσσεται ἀμέων; 25

## ΔΑΦΝΙΣ

τῆνον πῶς ἐνταῦθα τὸν αἰπόλον ἦν καλέσωμες;  
ῳ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φάλαρος ὑλακτεῖ.  
Χοὶ μὲν παῖδες ἀνσαν, ὁ δ' αἰπόλος ἦνθ' ἐπακοῦσαι.  
χοὶ μὲν παῖδες ὅειδον, δ' αἰπόλος ἥθελε κρίνειν.  
πράτος δ' ὧν ἀειδε λαχὼν ἴνκτὰ Μενάλκας, 30  
εἴτα δ' ἀμοιβαίναν ὑπελάμβανε Δάφνις ἀοιδάν.  
[βουκολικάν· οὕτω δὲ Μενάλκας ἀρξατο πράτος.]

## ΜΕΝΑΛΚΑΣ

Ἄγκεα καὶ ποταμοί, θεῖον γένος, αἱ τι Μενάλκας  
πήποχ' ὁ συριγκτὰς προσφιλὲς ἀσε μέλος,  
βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνάδας· ἦν δέ ποκ' ἔνθη 35  
Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

VIII. 26. πῶς k Meineke: πῶς vulg. 32. Versum eiecit  
Koechly.

## ΔΑΦΝΙΣ

κράναι καὶ βοτάναι, γλυκερὸν φυτόν, αἴπερ ὁμοῖον  
μουσίσδει Δάφνις τὰςιν ἀηδονίσι,  
τοῦτο τὸ βουκόλιον πιαίνετε· κήν τι Μενάλκας  
τεῖδ' ἀγάγῃ, χαίρων ἀφθονα πάντα νέμοι. 40

## ΜΕΝΑΛΚΑΣ

ἔνθ' ὅις, ἔνθ' αἰγες διδυματόκοι, ἔνθα μέλισσαι  
σμήνεα πληροῦσιν, καὶ δρύες ὑψίτεραι,  
ἔνθ' ὁ καλὸς Μῆλων βαίνει ποσίν· αἱ δ' ἀν ἀφέρπη,  
χῶ ποιμὴν ἔηρδος τηνθῇ χαὶ βοτάναι.

## ΔΑΦΝΙΣ

παντῷ ἔαρ, παντῷ δὲ νομοί, παντῷ δὲ γάλακτος 45  
οὐθατα πλήθουσιν, καὶ τὰ νέα τρέφεται,  
ἐνθ' ἀ καλὰ παῖς ἐπινίσσεται· αἱ δ' ἀν ἀφέρπη,  
χῶ τὰς βῶς βόσκων χαὶ βόες αὐότεραι.

## ΜΕΝΑΛΚΑΣ

ὦ τράγε, τᾶν λευκᾶν αἰγῶν ἄνερ, ὦ βάθος ὕλας  
μυρίον, (ὦ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι·) 50  
ἐν τήνῳ γὰρ τῆνος· ἵθ' ὦ κόλε καὶ λέγε· Μῆλων,  
δ Πρωτεὺς φώκας καὶ θεὸς ὡν ἔνεμε.

## ΔΑΦΝΙΣ

μή μοι γᾶν Πέλοπος, μή μοι χρύσεια τάλαντα  
εἴη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων·  
ἀλλ' ὑπὸ τῷ πέτρᾳ τῷδ' ἄσομαι, ἀγκὰς ἔχων τυ, 55  
σύννομα μᾶλ' ἐσορῶν, τὰν Σικελὰν ἐς ἄλα.

## ΔΑΦΝΙΣ

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ' αὐχμός,  
δρυνισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λίνα,

ἀνδρὶ δὲ παρθενικᾶς ἀπαλᾶς πόθος. ὁ πάτερ ὁ Ζεῦ,  
οὐ μόνος ἡράσθην· καὶ τὸ γυναικοφίλας. 60

Ταῦτα μὲν ὧν δὶ’ ἀμοιβαίων οἱ παῖδες ἀεισαν·  
τὰν πυμάταν δ’ φόδαν οὐτῶς ἔξαρχε Μενάλκας.

Φείδεν τὰν ἐρίφων, φείδεν λύκε τὰν τοκάδων μευ,  
μηδὲ ἀδίκει μ’, δτι μικκὸς ἐὼν πολλαῖσιν δμαρτέω.  
ὁ Λάμπουρε κύον, οὕτω βαθὺς ὑπνος ἔχει τυ; 65  
οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.  
ταὶ δ’ διες, μηδὲ ὅμμες ὀκνεῖθ’ ἀπαλᾶς κορέσασθαι  
ποίας· οὕτι καμεῖσθ’, δκ’ αὖ πάλιν ἀδε φύγαι.  
σίττα νέμεσθε νέμεσθε, τὰ δ’ οὐθατα πλήσατε πᾶσαι,  
ώς τὸ μὲν ὥρνες ἔχωντι, τὸ δ’ ἐς ταλάρως ἀποθῶμαι.

Δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ’ ἀείδειν.  
Κῆμὲ γὰρ ἐκ τῶντρω σύνοφρυς κόρα ἔχθες ἰδοῖσα  
τὰς δαμάλας παρελάντα καλὸν καλὸν ἥμεν ἔφασκεν.  
οὐ μὰν οὐδὲ λόγον ἐκρίθην ἄπο, τῶμπικρον αὐτῷ,  
ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὀδὸν εἴρπον. 75  
ἀδεῖ’ ἀ φωνὰ τὰς πόρτιος, ἀδὺ τὸ πνεῦμα·  
[ἀδὺ δὲ χώ μόσχος γαρύεται, ἀδὺ δὲ χά βῶσ·]  
ἀδὺ δὲ τῷ θέρεος παρ’ ὕδωρ ρέον αἰθριοκοιτεῖν.  
τῷ δρυὶ ταὶ βάλανοι κόσμος, τῷ μαλίδι μᾶλα,  
τῷ βοῖ δ’ ἀ μόσχος, τῷ βουκόλῳ αἱ βόες αὐταί. 80  
“Ως οἱ παῖδες ἀεισαν, δ’ αἰπόλος ὁδ’ ἀγύρευεν·  
ἀδύ τι τὸ στόμα τεν καὶ ἐφίμερος ὁ Δάφνι φωνά.  
κρέσσον μελπομένω τεν ἀκουέμεν ἢ μέλι λείχειν.  
λάζεο τὰς σύριγγας· ἐνίκασας γὰρ ἀείδων.

68. ὅκκα πάλιν MSS.: corr. Meineke, Fritzsche, vid. iv. 21 notam:  
ὅκκα καὶ J. A. Hartung. 72. κάμι ἐκ τῶν ἀντρῶ MSS. hiatu vix  
tolerando: corr. Briggs et Hermann. 74. τῶμπικρον Meineke  
(p. 479): τὸν πικρὸν vulg. 77. Versum eiecit Valckenaar. Huc  
ex ix. 7 translatus est. 82. τεν Hermann: τοι MSS.

αὶ δέ τι λῆσ με καὶ αὐτὸν ἀμ’ αἰπολέοντα διδάξαι, 85  
τήναν τὰν μιτύλαν δωσῶ τὰ δίδακτρά τοι αἶγα,  
ἀτις ὑπὲρ κεφαλᾶς αἱὲ τὸν ἀμολγέα πληροῦ.

‘Ος μὲν ὁ παῖς ἔχάρη καὶ ἀνάλατο καὶ πλατάγησε  
νικάσας, οὐτῶς ἐπὶ ματέρι νεβρὸς ἀλοιτο.

ώς δὲ κατεσμύχθη καὶ ἀνετράπετο φρένα λύπᾳ 90  
ῶτερος, οὕτω καὶ οὐρανός ἀκάχοιτο.  
κὴκ τούτῳ πρᾶτος παρὰ ποιμέσι Δάφνις ἔγεντο,  
καὶ Νύμφαν ἄκρηβος ἐὼν ἔτι Ναΐδα γάμεν.

## IX

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ  
ΜΕΝΑΛΚΑΣ

[Βουκολιάζεο Δάφνι, τὺ δ' φόδᾶς ἄρχεο πρᾶτος,  
φόδᾶς ἄρχεο Δάφνι, συναψάσθω δὲ Μενάλκας,  
μόσχως βουσὶν ὑφέντες, ὑπὸ στείραισι δὲ ταύρως.  
χοὶ μὲν ἀμὰρ βόσκοιντο καὶ ἐν φύλλοισι πλανῶντο  
μηδὲν ἀτιμαγελεῦντες· ἐμὸν δὲ τὸν βουκολιάζεν 5  
ἐκτόθεν, ἄλλωθεν δὲ ποτικρίνοιτο Μενάλκας.]

## ΔΑΦΝΙΣ

‘Αδὺ μὲν ἀ μόσχος γαρύεται, ἀδὺ δὲ χά βοῦς,  
ἀδὺ δὲ χά σύριγξ χώ βουκόλος, ἀδὺ δὲ κήγών.  
ἔστι δέ μοι παρ’ ὕδωρ ψυχρὸν στιβάς, ἐν δὲ νένασται  
λευκᾶν ἐκ δαμαλᾶν καλὰ δέρματα, τάς μοι ἀπάσας ιο  
λὶψ κόμαρον τρωγοίσας ἀπὸ σκοπιᾶς ἐτίναξε.

91. versus ut videtur corruptus: vide notas.

IX. 1-6. versus spurii et plane eiciendi. 6. ἐκτόθεν ‘εξ  
ista parte’: ἐμποθεν k: ἐκποθεν Briggs.

τῶ δὲ θέρευς φρύγοντος ἐγὼ τόσσον μελεδαίνω,  
δσσον ἐρώντε πατρὸς μύθων καὶ ματρὸς ἀκούειν.

Οὐτῶς Δάφνις ἔεισεν ἐμίν, οὐτῶς δὲ Μενάλκας.

ΜΕΝΑΛΚΑΣ

Αἴτνα μᾶτερ ἐμά, κὴγὼ καλὸν ἄντρον ἐνοικέω      15  
κοῦλαις ἐν πέτραισιν· ἔχω δέ τοι ὅσσ' ἐν δινέρῳ  
φαίνονται, πολλὰς μὲν δις, πολλὰς δὲ χιμαίρας,  
ῶν μοι πρὸς κεφαλῆς καὶ πρὸς ποσὶν κώεα κεῖται.  
ἐν πυρὶ δὲ δρυίνῳ χόρια ἔει, ἐν πυρὶ δὲ αὖται  
φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὕραν      20  
χείματος ἡ νωδὸς καρύων ἀμύλοιο παρόντος.

Τοῖς μὲν ἐπεπλατάγησα καὶ αὐτίκα δῶρον ἔδωκα,  
Δάφνιδι μὲν κορύναν, τάν μοι πατρὸς ἐτρεφεν ἀγρός,  
αὐτοφυῆ, τὰν οὐδὲ δινήσως μωμάσατο τέκτων,  
τήνῳ δὲ στρόμβῳ καλὸν δστρακον, ὁ κρέας αὐτὸς      25  
σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας,  
πέντε ταμῶν πέντ' οὐσιν· δὲ δ' ἐγκαναχήσατο κόχλῳ.

Βουκολικαὶ Μοῖσαι μάλα χαίρετε, φαίνετε δὲ φόδας,  
τάς ποκ' ἐγὼ τήνοισι παρὰν ἔεισα νομεῦσι,  
μηκέτ' ἐπὶ γλώσσας ἄκρας δλοφυγγόνα φύσω.      30  
τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,  
ἱρηκες δὲ Ἱρηξιν, ἐμὶν δέ τε μοῖσα καὶ φόδα.  
τᾶς μοι πᾶς εἴη πλεῖος δόμος. οὔτε γὰρ ὑπνος  
οὔτ' ἔαρ ἔξαπίνας γλυκερώτερον, οὔτε μελίσσαις  
ἄνθεα· τόσσον ἐμὶν Μοῖσαι φίλαι. οὐδὲ μὲν δρεῦντι      35  
γαθεῦσαι, τοὺς δὲ οὔτι ποτῷ δαλήσατο Κίρκη.

13. ἐρῶντε Toup.: ἐρῶν τὸ κ: ἐρῶντι vulg.: ἐρῶντα Junt.: ἐρῶντι πατρὸς μέλεται καὶ μ. ἀκ. Bücheler.      28 sqq. versus a precedentibus seiunxi; secundum eam rationem quam in notis exposui.      30. φύσω Graef.: φύσης vulg. μήτω pro verbo μηκέτ' coni. Ziegler, at vide notas.      36. γαθεῦσαι Brunck.: γαθεῦσι(ν) MSS.

## X

## ΕΡΓΑΤΙΝΑΙ Η ΘΕΡΙΣΤΑΙ

## ΜΙΛΩΝ

Ἐργατίνα βουκαῖε, τί νῦν φένυρὲ πεπόνθεις;  
 οὐθ' ἐδν δύμον ἄγειν ὁρθὸν δύνα, ὡς τὸ πρὶν ἄγει,  
 οὐθ' ἄμα λαστομεῖς τῷ πλατίον, ἀλλ' ἀπολείπῃ  
 ὥσπερ δις ποίμνας, ἃς τὸν πόδα κάκτος ἔτυψε.  
 ποιός τις δείλαν τυ καὶ ἐκ μέσω ἀματος ἐσσῆ,  
 δις νῦν ἀρχόμενος τᾶς αὐλακος οὐκ ἀποτρώγεις;

## ΒΑΤΤΟΣ

Μίλων δψαμάτα, πέτρας ἀπόκομμ' ἀτεράμνω,  
 οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων;

## ΜΙΛΩΝ

οὐδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτᾳ ἀνδρί;

## ΒΑΤΤΟΣ

οὐδαμά νυν συνέβα τοι ἀγυρπνῆσαι δὶ ἔρωτα; 10

## ΜΙΛΩΝ

μηδέ γε συμβαίη· χαλεπὸν χορίω κύνα γεῦσαι.

## ΒΑΤΤΟΣ

ἀλλ' ἐγὼ ὦ Μίλων ἔραμαι σχεδὸν ἐνδεκαταῖος.

## ΜΙΛΩΝ

ἐκ πίθω ἀντλεῖς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλις ὅξος.

## ΒΑΤΤΟΣ

τοιγάρτοι πρὸθυρᾶν μοι ἀπὸ σπόρω ἀσκαλα πάντα.

X. 5. δείλαν τυ k Hermann : δειλαῖε p Ziegli. alii.

## ΜΙΛΩΝ

τίς δέ τυ τᾶν παιδῶν λυμαίνεται;

15

## ΒΑΤΤΟΣ

ἀ Πολυβάτα,

Δ πρᾶν ἀμάντεσσι παρ' Ἰπποκίωνι ποταύλει.

## ΜΙΛΩΝ

εῦρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὡν ἐπεθύμεις.  
μάντις τοι τὰν νύκτα χροϊξεῖθ' ἀ καλαμαία.

## ΒΑΤΤΟΣ

μωμᾶσθαί μ' ἄρχῃ τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλοῦτος,  
ἀλλὰ καὶ ὁφρόντιστος Ἐρως. μὴ δὴ μέγα μυθεῦ. 20

## ΜΙΛΩΝ

οὐ μέγα μυθεῦμαι· τὸ μόνον κατάβαλλε τὸ λᾶον,  
καὶ τι κόρας φιλικὸν μέλος ἀμβάλειν. ἀδιον οὐτῶς  
ἐργαξῆ· καὶ μὰν πρότερόν ποκα μουσικὸς ἥσθα.

## ΒΑΤΤΟΣ

Μοῖσαι Πιερίδες, συναείσατε τὰν φαδινάν μοι  
παιδί· ὃν γάρ χ' ἀψησθε θεαί, καλὰ πάντα ποεῖτε.  
Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες, 26  
ἰσχνὰν ἀλιόκαυστον, ἐγὼ δὲ μόνος μελίχλωρον.  
καὶ τὸ ἵον μέλαν ἔστι καὶ ἀ γραπτὰ ὑάκινθος,  
ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πράτα λέγονται  
ἀ αἴξ τὰν κύτισον, δ λύκος τὰν αἴγα διώκει, 30  
ἀ γέρανος τῶροτρον, ἐγὼ δ' ἐπὶ τὸν μεμάνημαι.  
αἴθέ μοι ἦς, δσσα Κροῖσσον ποκα φαντὶ πεπᾶσθαι,  
χρύσεοι ἀμφότεροι κ' ἀνεκείμεθα τῷ Ἀφροδίτᾳ,  
τῶς αὐλῶς μὲν ἔχοισα καὶ ἡ ρόδον ἡ μᾶλον τύ,

34. Text. k Ahrens: ἡ τύγε μᾶλον vulg., vid. Ziegl.

σχῆμα δ' ἔγδι καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας.  
Βομβύκα χαρίεσσ', οἱ μὲν πόδες ἀστράγαλοί τευς, 36  
ἀ φωνὰ δὲ τρύχνος· τὸν μὰν τρόπον οὐκ ἔχω εἰπεῖν.

## ΜΙΑΩΝ

ΤΗ ΚΑΛΑΣ ἄμμι ποέων ἐλελήθει βοῦκος ἀοιδάς.  
ώς εὖ τὰν ἰδέαν τᾶς ἀρμονίας ἐμέτρησεν.  
ἄμοι τῷ πώγωνος, διν ἀλιθίως ἀνέφυσα. 40  
Θᾶσαι δὴ καὶ ταῦτα τὰ τῷ θείῳ Λιτυέρσα.

Δάματερ πολύκαρπε πολύσταχυ, τοῦτο τὸ λᾶον  
εὑεργόν τ' εἴη καὶ κάρπιμον δτι μάλιστα.  
Σφίγγετ' ἀμαλλοδέται τὰ δράγματα, μὴ παριών τις  
εἴποι· “σύκινοι ἀνδρες, ἀπώλετο χοῦτος δ μισθός.” 45  
Ἐς βορέην ἀνεμον τᾶς κόρθυος ἀ τομὰ ὅμμιν  
ἢ ζέφυρον βλεπέτω· πιαίνεται δ στάχυς οὐτῶς.  
Σίτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὑπνον·  
ἐκ καλάμας ἀχυρον τελέθει τημόσδε μάλιστα.  
ἄρχεσθαι δ' ἀμῶντας ἐγειρομένω κορυδαλλῷ, 50  
καὶ λήγειν εῦδοντος, ἐλινῦσαι δὲ τὸ καῦμα.  
Εὔκτὸς δ τῷ βατράχῳ παῖδες βίος· οὐ μελεδαίνει  
τὸν προπιεῖν ἐγχεῦντα· πάρεστι γὰρ ἀφθονον αὐτῷ.  
Κάλλιον ὥπιμελητὰ φιλάργυρε τὸν φακὸν ἔψειν.  
μή τι τάμης τὰν χεῖρα καταπρίων τὸ κύμινον. 55  
Ταῦτα χρὴ μοχθεῦντας ἐν ἀλίῳ ἀνδρας ἀείδειν,  
τὸν δὲ τεὸν βουκαῖς πρέπει λιμηρὸν ἔρωτα  
μυθίσθειν τῷ ματρὶ κατ' εὐνὰν δρθρευοίσῃ.

48-50. vulgatam exhibui, neque mutandum quicquam. 53.  
τὸν τὸ πιεῖν vulg.: text. Ch.

## XI

## ΚΤΚΛΩΨ

Ούδεν πότι τὸν ἔρωτα πεφύκει φάρμακον ἀλλο  
 Νικία οὗτ' ἔγχριστον, ἐμὲν δοκεῖ, οὗτ' ἐπίπαστον,  
 ἢ ταὶ Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἀδύ  
 γίνετ' ἐπ' ἀνθρώποις, εὐρεῖν δ' οὐ βάδιόν ἐστι.  
 γινώσκειν δ' οἷμαί τυ καλῶς ἰατρὸν ἔοντα       5  
 καὶ ταῖς ἐννέα δῃ πεφιλάμενον ἔξοχα Μοίσαις.  
 οὕτω γοῦν βάστα διάγ' διό Κύκλωψ δι παρ' ἀμῖν,  
 φραγμὸς Πολύφαμος, δικ' ἡρατο τὰς Γαλατείας,  
 ἅρτι γενειάσθων περὶ τὸ στόμα τὰς κροτάφως τε.  
 ἡρατο δ' οὐ μάλοις οὐδὲ ρόδῳ οὐδὲ κικίννοις,       10  
 ἀλλ' ὅρθαις μανίαις, ἀγεῖτο δὲ πάντα πάρεργα.  
 πολλάκι ταὶ διεις ποτὶ ταύλιον αὐτὰλ ἀπῆνθον  
 χλωρᾶς ἐκ βοτάνας· δὲ τὰν Γαλάτειαν ἀείδων  
 αὐτόθ' ἐπ' ἀιόνος κατετάκετο φυκιοέσσας  
 ἐξ ἀοῦς, ἔχθιστον ἔχων ὑποκάρδιον ἔλκος       15  
 Κύπριδος ἐκ μεγάλας, τό οἱ ἥπατι πᾶξε βέλεμνον.  
 ἀλλὰ τὸ φάρμακον εὑρε, καθεζόμενος δὲ ἐπὶ πέτρας  
 ὑψηλᾶς ἐς πόντον ὄρῶν ἀειδε τοιαῦτα.

<sup>14.</sup> Ω λευκὰ Γαλάτεια, τέ τὸν φιλέοντ' ἀποβάλλῃ;  
 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἀρνός,       20  
 μόσχω γαυροτέρα, σφριγανωτέρα διμφακος ὡμᾶς.

XI. 10. οὗτι ρόδοις οὐ μάλοις vulg.: corr. Zieg. eo quod k. m. voluerunt restituto. 14. αὐτοῦ ἐπ' k.: αὐτῷ vulg.: αὐτόθ' Ch. 21. σφριγανωτέρα Zieg.: σφριγανωτέρα Call.: φιαρωτέρα vulg.: cf. Schol. k.

φοιτῆσ δ' αὐθ' οὐτῶς, δκκα γλυκὺς ὑπνος ἔχη με,  
οἴχη δ' εὐθὺς ἴοισ', δκκα γλυκὺς ὑπνος ἀνῆ με,  
φεύγεις δ' ὥσπερ δις πολιὸν λύκον ἀθρήσασα.  
ἡράσθην μὲν ἔγωγα τεοῦς κόρα, ἀνίκα πρᾶτον 25  
ἥνθεις ἐμὰ σὺν ματρὶ θέλοισ' ὑακίνθινα φύλλα  
ἔξ δρεος δρέψασθαι, ἐγὼ δ' ὅδὸν ἀγεμόνευον.  
παύσασθαι δ' ἐσιδών τυ καὶ ὑστερον οὐδέ τί πα νῦν  
ἐκ τήνω δύναμαι τὸν δ' οὐ μέλει, οὐ μὰ Δλ' οὐδέν.  
γινώσκω χαρέσσα κόρα, τίνος ὕνεκα φεύγεις. 30  
ὕνεκά μοι λασία μὲν δφρῦς ἐπὶ παντὶ μετώπῳ  
ἔξ ὡτὸς τέταται ποτὶ θώτερον ὡς μία μακρά,  
εἰς δ' δφθαλμὸς ἔπεστι, πλατεῖα δὲ ρὶς ἐπὶ χεῖλει.  
ἀλλ' οὐτος τοιοῦτος ἐών βοτὰ χλια βόσκω,  
κήκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω. 35  
τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν δπώρᾳ,  
οὐ χειμῶνος ἄκρω ταρσοὶ δ' ὑπεραχθέεις αἰεί.  
συρίσδεν δ' ὡς οὔτις ἐπίσταμαι ὅδε Κυκλώπων,  
τὸν τὸ φίλον γλυκύμαλον ἀμὰ κῆμαντὸν ἀείδων  
πολλάκι νυκτὸς ἀωρί. τρέφω δέ τοι ἔνδεκα νεβρῶς  
πάσας μηνοφόρως καὶ σκύμνως τέσσαρας ἀρκτῶν. 41  
ἀλλ' ἀφίκευσο ποθ' ἀμέ, καὶ ἔξεις οὐδὲν ἔλασσον,  
τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον δρεχθεῖν.  
ἄδιον ἐν τῶντρῳ παρ' ἐμὶν τὰν νύκτα διαξεῖς.  
ἐντὶ δάφναι τηνεῖ, ἐντὶ φαδιναι κυπάρισσοι, 45  
ἐστι μέλας κισσός, ἐστ' ἀμπελος ἀ γλυκύκαρπος,  
ἐστι ψυχρὸν ὕδωρ, τὸ μοι ἀ πολυδένδρεος Αἴτνα  
λευκᾶς ἐκ χιόνος ποτὸν ἀμβρόσιον προΐητι.  
τέλις κα τῶνδε θάλασσαν ἔχειν καὶ κύμαθ' ἔλοιτο;

33. ὕπεστι Warton : edd. complures.  
μαννοφόρους Schol. : corr. Fritzsche.

41. ἀμνοφόρως vulg.

αὶ δέ τοι αὐτὸς ἐγὼ δοκέω λασιώτερος ἦμεν,        50  
 ἐντὶ δρυδὸς ἔνδια μοι καὶ ὑπὸ σποδῷ ἀκάματον πῦρ.  
 καιόμενος δὲ ὑπὸ τεῦς καὶ τὰν ψυχὰν ἀνεχοίμαν  
 καὶ τὸν ἐν' ὄφθαλμόν, τῷ μοι γλυκερώτερον οὐδέν.  
 ὅμοι, δὲ τὸ οὐκ ἔτεκέν μ' ἀ μάτηρ βραγχί' ἔχοντα,  
 ὡς κατέδυν ποτὶ τὸν καὶ τὰν χέρα τευς ἐφίλασσα,    55  
 αἱ μὴ τὸ στόμα λῆσ, ἔφερον δέ τοι ἡ κρίνα λευκὰ  
 ἡ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγῶνι' ἔχοισαν.  
 ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶνι,  
 ὥστ' οὐκ ἀν τοι ταῦτα φέρειν ἀμα πάντ' ἐδυνάθην.  
 νῦν μὰν ὁ κόριον, νῦν αὐτόγα νεῖν κε μάθοιμι,      60  
 αἴκα τις σὺν ναὶ πλέων ἔνεος ὡδὸς ἀφίκηται,  
 ὡς εἰδῶ, τί ποθ' ἀδὺ κατοικεῖν τὸν βυθὸν ὕμμιν.  
 ἔξενθοις Γαλάτεια καὶ ἔξενθοῖσα λάθοιο  
 ὕσπερ ἐγὼ νῦν ὡδε καθήμενος οἴκαδ' ἀπενθεῖν.  
 ποιμαίνειν δὲ ἐθέλοις σὺν ἐμὶν ἀμα καὶ γάλ' ἀμέλγειν  
 καὶ τυρὸν πᾶξαι τάμισον δριμεῖαν ἐνεῖσα.        66  
 ἀ μάτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτῷ.  
 οὐδὲν πήποχ' δλως ποτὶ τὸν φίλον εἶπεν ὑπέρ μεν,  
 καὶ ταῦτ' ἀμαρ ἐπ' ἀμαρ ὁρεῦσά με λεπτὸν ἔόντα.  
 φασῶ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως μεν    70  
 σφύγειν, ὡς ἀνιαθῆ, ἐπεὶ κήγων ἀνιώμαι.  
 ὁ Κύκλωψ Κύκλωψ, πᾶ τὰς φρένας ἐκπεπτασαι;  
 αἴκ' ἐνθῶν θαλάρως τε πλέκοις καὶ θαλλὸν ἀμάσσας  
 ταῖς ἀρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις νῶν.  
 τὰν παρεοῖσαν ἀμελγε. τί τὸν φεύγοντα διώκεις;    75  
 εὐρησεῖς Γαλάτειαν ἵσως καὶ καλλίον' ἀλλαν.  
 πολλαὶ συμπαίσδέν με κόραι τὰν νύκτα κέλονται,

54. δ τ' εστί : δ τ' MSS.        60. Versus procul dubio cor-  
 ruptus : μεμαθέναι μ : γε μαθεῦμαι MSS. alii.    70. φασῶ vulg. :  
 φλασῶ ε μ k.        74. τάχα καὶ MSS. : corr. Ahrens.

κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ὑπακούσω  
δῆλον δ τ' ἐν τῷ γὰρ κήγῳ τις φαίνομαι ἥμεν.

Οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα 80  
μουσίσθων, ρᾶσιν δὲ διάγ' ή εἰς χρυσὸν ἔδωκεν.

## XII

## ΑΙΤΗΣ

"Ηλυθες ὁ φῦλε κοῦρε τρίτη σὺν νυκτὶ καὶ ἀστοῖ;  
ήλυθες· οἱ δὲ ποθεῦντες ἐν ἡματι γηράσκουσιν.  
δσσον ἔαρ χειμῶνος, δσσον μᾶλον βραβίλοιο  
ἄδιον; δσσον δις σφετέρας λασιωτέρα ἀρνός,  
δσσον παρθενικὴ προφέρει τριγάμοιο γυναικός, 5  
δσσον ἐλαφροτέρη μόσχου νεβρός, δσσον ἀηδῶν  
συμπάντων λιγύφωνος ἀοιδοτάτη πετεηνῶν,  
τόσσον ἔμ' εὑφρανας τὸ φανείς, σκιερὰν δὲ ὑπὸ φαγὸν  
ἀελίου φρύγοντος ὀδοιπόρος ἔδραμον ὡς τις.  
εἴθ' δμαλοὶ πνεύσειαν ἐπ' ἀμφοτέροισιν "Ἐρωτες 10  
νῶιν, ἐπεστομένοις δὲ γενοίμεθα πᾶσιν ἀοιδά.  
θείω δῆ τινε τώδε μετὰ προτέροισι γενέσθην  
φῶθ', δ μὲν εἴσπνηλος, φαίη χ' ὡμυκλαϊάσθων,  
τὸν δὲ ἔτερον πάλιν ὡς κεν δ Θεσσαλὸς εἴποι ἀίταν.  
ἀλλήλους δὲ ἐφῆλησαν ἵσφ γυγῷ. ή φα τότ' ἥσαν 15  
χρύσειοι πάλιν ἀνδρες, δ κάντεφῆλησ' δ φιληθείς."  
εὶ γὰρ τοῦτο πάτερ Κρονίδα πέλοι, εὶ γὰρ ἀγήρωφ

79. δ τ' scripsi: cf. v. 54: δτ' MSS.

XII. 12. θείω Meineke: δοιῶ MSS. μετὰ προτ. Taylor: μέτ'  
ἀμφοτέρ. vulg. 16. δ κάντεφ. Ch.: δκ' ἀντεφ. vulg.: δτ' ἀντεφ.  
Kiessl.

ἀθάνατοι, γενεαῖς δὲ διηκοσίαισιν ἔπειτα  
 ἀγγεῖλειν ἐμοὶ τις ἀνέξεδον εἰς Ἀχέροντα·  
 “ἡ σὴ νῦν φιλότης καὶ τοῦ χαρίεντος ἀίτεω  
 πᾶσι διὰ στόματος, μετὰ δὲ ήιθέοισι μάλιστα.”  
 ἀλλ’ ἡτοι τούτων μὲν ὑπέρτεροι Οὐρανίωνες  
 ἔσσονθ' ὡς ἐθέλοντι. ἐγὼ δέ σε τὸν καλὸν αἰνέων  
 ψεύδεα ρινὸς ὑπερθεν ἀραιᾶς οὐκ ἀναφύσω.  
 ἦν γὰρ καί τι δάκης, τὸ μὲν ἀβλαβὲς εὐθὺς ἔθηκας, 25  
 διπλάσιον δὲ ὄντας, ἔχων δὲ ἐπίμετρον ἀπῆνθον.  
 Νισαῖοι Μεγαρῆς ἀριστεύοντες ἐρετμοῖς,  
 δλβιοι οἰκείοιτε, τὸν Ἀττικὸν ὡς περίαλλα  
 ἔεινον ἐτιμήσασθε Διοκλέα τὸν φιλόπαιδα.  
 αἱέλ οἱ περὶ τύμβου ἀολλέες εἴαρι πράτῳ  
 κοῦροι ἐριδμαίνοντι φιλήματος ἀκρα φέρεσθαι.  
 δις δέ κε προσμάξῃ γλυκερώτερα χείλεσι χείλη,  
 βριθόμενος στεφάνοισιν ἐὰν ἐς μητέρα ἀπῆνθεν.  
 δλβιος, δστις παισὶ φιλήματα κεῖνα διαιτᾷ.  
 ἡ που τὸν χαροπὸν Γανυμήδεα πόλλα ἐπιβωτᾷ  
 Λυδίη Ἰσον ἔχειν πέτρη στόμα, χρυσὸν δποίγ  
 πεύθονται μὴ φαῦλος ἐτήτυμω ἀργυραμοιβοῖ.

## XIII

## Τ Λ Α Σ

Οὐχ ἀμῦν τὸν Ἐρωτα μόνοις ἔτεχ', ὡς ἐδοκεῦμες,  
 Νικία, φ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο.

37. ἐτήτυμον MSS. : Text Ch.: τρίβοντες ἐτήτυμον Buech. : μὴ φαῦλον ἔχη τύπον Wordsworth : quod cave accipias, non enim signum quid sit sed metallum quale sit declarat lapis Lydius.

οὐχ ἀμῖν τὸ καλὰ πράτοις καλὰ φαίνεται εἶμεν,  
 οἱ θνατοὶ πελόμεσθα, τὸ δὲ αὐτοὶ οὐκ ἐσορῶμες·  
 ἀλλὰ καὶ φωφιτρύωνος δὲ χαλκεοκάρδιος νίσ, 5  
 δις τὸν λῦν ὑπέμεινε τὸν ἄγριον, ἥρατο παιδός,  
 τῷ χαρίεντος "Τλα, τῷ τὰν πλοκαμῆδα φορεῦντος,  
 καὶ νιν πάντ' ἐδίδαξε πατὴρ ὧσεὶ φίλον νιέα,  
 δοσα μαθὼν ἀγαθὸς καὶ ἀοἰδιμος αὐτὸς ἔγεντο·  
 χωρὶς δὲ οὐδέποκ' ἦσ, οὕτ' εἰ μέσον ἀμαρ δροιτο, 10  
 οὕτ' ἀρ' ὅχ' ἀ λεύκιππος ἀνατρέχοι ἐς Διὸς Ἀός,  
 οὐδὲ δπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῦτον δρῶεν,  
 σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλέντι πετεύρῳ,  
 ὡς αὐτῷ κατὰ θυμὸν δὲ πᾶς πεποναμένος εἴη,  
 αὐτῷ δὲ εὖ ἐλκων ἐς ἀλαθινὸν ἀνδρὸς ἀποβαίη. 15  
 ἀλλ' ὅτε τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων  
 Αἰσονίδας, οἱ δὲ αὐτῷ ἀριστῆται συνέποντο  
 πασᾶν ἐκ πολίων προλελεγμένοι, ὃν δφελός τι,  
 ἵκετο χῶ ταλαιεργὸς ἀνὴρ ἐς ἀφνειδν Ἰωλκόν,  
 'Αλκμήνης υἱὸς Μιδεάτιδος ἡρωΐης, 20  
 σὺν δὲ αὐτῷ κατέβαινεν "Τλας εὔεδρον ἐς Ἀργώ,  
 ἀτις κυανεᾶν οὐχ ἥψατο συνδρομάδων ναῦς,  
 ἀλλὰ διεξάιξε—βαθὺν δὲ εἰσέδραμε Φᾶσιν—  
 αἰετὸς ἐς μέγα λαῖτμα· ἀφ' οὐ τότε χοιράδες ἔσταν.  
 ἀμος δὲ ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ 25  
 ἀρνα νέον βόσκοντι, τετραμμένου εἵαρος ἥδη,  
 τάμος ναυτιλίας μιμνάσκετο θεῖος ἀωτος  
 ἡρώων, κοῦλαν δὲ καθιδρυνθέντες ἐς Ἀργώ  
 'Ελλάσποντον ἵκοντο νότῳ τρίτον ἀμαρ δέντι,

XIII. 10-12. οὐτ' . . . in minutis Zieglerum secutus sum.  
 11. ἀνατρέχοι Schaefer: ἀνατρέχει vulg. 24. ἐς Ch.: ὁς MSS.  
 vulg.

εῖσω δ' ὅρμον ἔθεντο Προποντίδος, ἐνθα Κιανῶν 30  
 αὐλακας εύρύνοντι βόες τρίβοντες ἀροτρα.  
 ἐκβάντες δ' ἐπὶ θῖνα κατὰ ζυγὰ δαῖτα πένοντο  
 δειελινοί, πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.  
 λειμῶν γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν δνειαρ,  
 ἐνθεν βούτομον δένδυ βαθύν τ' ἐτάμοντο κύπειρον. 35  
 κῷχεθ "Τλας δ ἔανθὸς ὕδωρ ἐπιδόρπιον οἰσῶν  
 αὐτῷ θ' Ἡρακλῆι καὶ ἀστεμφεῖ Τελαμῶνι,  
 οἱ μίαν ἄμφω ἑταῖροι ἀεὶ δαίνυντο τράπεζαν,  
 χάλκεον ἄγγος ἔχων. τάχα δὲ κράναν ἐνόησεν  
 ἡμένῳ ἐν χώρῳ περὶ δὲ θρύα πολλὰ πεφύκει, 40  
 κυάνεόν τε χελιδόνιον χλωρόν τ' ἀδίαντον  
 καὶ θάλλοντα σέλινα καὶ εἴλιτενής ἀγρωστις.  
 ὕδατι δ' ἐν μέσσῳ Νύμφαι χορὸν ἀρτίζοντο,  
 Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,  
 Εύνείκα καὶ Μαλὶς ἔαρ θ' ὁρώσα Νύχεια, 45  
 ήτοι δ κοῦρος ἐπεῖχε ποτῷ πολυχανδέα κρωσσὸν  
 βάψαι ἐπειγόμενος, ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν  
 πασάνων γάρ ἔρως ἀπαλὰς φρένας ἔξεσόβησεν  
 'Αργείῳ ἐπὶ παιδὶ κατήριπε δ' ἐς μέλαν ὕδωρ  
 ἀθρόος, ὡς δτε πυρσὸς ἀπ' οὐρανοῦ ἥριπεν ἀστὴρ 50  
 ἀθρόος, ἐν πόντῳ, ναύταις δέ τις εἶπεν ἑταίροις·  
 "κουφότερ' ὁ παιῶν ποιεῖσθ' ὅπλα· πνευστικὸς οὖρος."  
 Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κοῦρον ἔχοισαι  
 δακρυόντες ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν.  
 'Αμφιτρυωνιάδας δὲ ταραστόμενος περὶ παιδὶ 55  
 φρέτο, μαιωτιστὶ λαβὼν εὐκαμπέα τόξα  
 καὶ ρόπαλον, τό οἱ αἰὲν ἔχανδανε δεξιτερὴ χείρ.

48. ἔξεσόβησεν τι corr. : ἔξεσθόβησεν κ : ἀμφεκάλυψεν vulg. :  
 text. Jacobs. 52 πνευστικὸς κ : πλευστικὸς vulgo.

τρὶς μὲν "Τλαν ἀντεν, δσον βαρὺς ἥρυγε λαιμός·  
 τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν, ἀραιὰ δ' ἵκετο φωνὰ  
 ἐξ ὕδατος, παρεῶν δὲ μάλα σχεδὸν εἶδετο πόρρω. 60  
 ως δ' ὅπότ' ἡγγένειος ἀπόπροθι λίς ἐσακούσαστ,  
 νεβροῦ φθεγξαμένας τις ἐν οὔρεσιν ὠμοφάγος λίς  
 ἐξ εὐνᾶς ἔσπευσεν ἐτοιμοτάταν ἐπὶ δαῖτα.  
 'Ηρακλέης τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις  
 παιδα ποθῶν δεδόνητο, πολὺν δ' ἐπελάμβανε χῶρον.  
 σχέτλιοι οἱ φιλέοντες· ἀλώμενος δσσ' ἐμόγησεν 66  
 οὔρεα καὶ δρυμούς, τὰ δ' Ιήσουνος ὑστερα πάντ' ἦσ.  
 ναῦς γέμεν ἄρμεν' ἔχοισα μετάρσια τῶν παρεόντων,  
 ἴστια δ' ἡμίθεοι μεσονύκτιον ἐξεκάθαιρον  
 'Ηρακλῆς μένοντες. δ δ' ἣ πόδες ἀγον ἔχώρει 70  
 μαινόμενος· χαλεπὸς γάρ ἔσω θεὸς ἥπαρ ἀμυσσεν.  
 οὕτω μὲν κάλλιστος "Τλας μακάρων ἀμιθρεῖται.  
 'Ηρακλήν δ' ἡρωες ἐκερτόμεον λιποναύταν,  
 οὔνεκεν ἡρώησε τριακοντάζυγον 'Αργώ,  
 πεζῷ δ' ἐς Κόλχους τε καὶ ἄξενον ἵκετο Φᾶσιν. 75

## XIV

## ΚΤΝΙΣΚΑΣ ΕΡΩΣ Η ΘΥΩΝΙΧΟΣ.

## ΑΙΣΧΙΝΗΣ

Χαίρειν πολλὰ τὸν ἀνδρα Θυώνιχον.

## ΘΥΩΝΙΧΟΣ

ἀλλὰ τὸ ταύτα,

Αἰσχίνα.

68. ναῦς μὲν k : corr. Hermann.

XIV. i. τν αὐτὸ a: τοι αὐτὸ k: alii alia: ἀλλὰ omnes: ἀλλα τοιαῦτα Ahrens (Ziegl. Hiller) : text. Ch.

ΑΙΣΧΙΝΗΣ

ώς χρόνιος.

ΘΥΩΝΙΧΟΣ

χρόνιος; τί δέ τοι τὸ μέλημα;

ΑΙΣΧΙΝΗΣ

πράσσομες οὐχ ὡς λῆστα Θυώνιχε.

ΘΥΩΝΙΧΟΣ

ταῦτ' ἄρα λεπτός,

χῶ μύσταξ πολὺς οὗτος, ἀνταλέοι δὲ κίκιννοι.

τοιοῦτος πρώαν τις ἀφίκετο Πυθαγορικτάς, 5

ἀχρὸς κάνυπόδητος· Ἀθηναῖος δ' ἔφατ' ἦμεν.

ἥρατο μὰν καὶ τῆνος, ἐμὸν δοκεῖ, δόπτῳ ἀλεύρῳ.

ΑΙΣΧΙΝΗΣ

παίσδεις ὁγάθ' ἔχων· ἐμὲ δ' ἀ χαρίεσσα Κυνίσκα

νιβρίσδει· λασῶ δὲ μανείς ποκά, θρὶξ ἀνὰ μέσσον.

ΘΥΩΝΙΧΟΣ

τοιοῦτος μὲν ἀεὶ τὸ φῖλ' Αἰσχίνα, ἀσυχῆ δέντις, 10

πάντ' ἐθέλων κατὰ καιρόν· δμως δ' εἶπον, τί τὸ καινόν.

ΑΙΣΧΙΝΗΣ

ώργεῖος κήγω καὶ δ Θεσσαλὸς ἴπποδιώκτας

\*Απὶς καὶ Κλεύνικος ἐπίνομες δ στρατιώτας

ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσώς 15

θηλάζοντά τε χοῖρον, ἀνῷξα δὲ βίβλινον αὐτοῖς

εὐώδη, τετόρων ἐτέων, σχεδὸν ὡς ἀπὸ λανῶ.

βολβὸς κτεὶς κοχλίας ἐξηρέθη. ἥσ πότος ἀδύς.

ἥδη δὲ προϊόντος, ἔδοξ' ἐπιχεῖσθαι ἄκρατον

ῶτινος ἥθελ' ἔκαστος· ἔδει μόνον ὕτινος εἰπεῖν.

ιο. ἀσύχα k : corr. Ahrens: ἀσυχος vulg.  
κοχλ. vulg.: corr. Wordsw.

ιη. βολβός τις

άμμες μὲν φωνεῦντες ἐπίνομες, ὡς ἐδέδοκτο· 20  
ἀ δ' οὐδὲν παρεόντος ἔμεν. τίν' ἔχειν με δοκεῖς νοῦν;  
“οὐ φθεγξῆ; λύκον εἰδες.” ἔπαιξέ τις. “ώς σοφός”  
εἶπε,

κήφαπτ· εὐμαρέως κευ ἀπ' αὐτᾶς καὶ λύχνου ἄψας.  
ἔστι Λύκος, Λύκος ἔστι, Λάβα τῷ γείτονος υἱός, 25  
εὐμάκης ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν.  
τούτῳ τὸν κλύμενον κατετάκετο τῆνον ἔρωτα.  
χάμην τοῦτο δὶς ὠτὸς ἔγεντό ποθ' ἀσυχᾶ ὠτῶς·  
οὐ μὰν ἔξήταξα μάταν εἰς ἀνδρα γενειῶν.  
ηδη δ' ὧν πόσιος τοὶ τέσσαρες ἐν βάθει ἦμει,  
χὼ Λαρισαῖος “τὸν ἐμὸν Λύκον” ἀδεν ἀπ' ἀρχᾶς, 30  
Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἀ δὲ Κυνίσκα  
ἔκλαι ἔξαπίνας θαλερώτερον ἢ παρὰ ματρὶ<sup>1</sup>  
παρθένος ἔξαέτης κόλπῳ ἐπιθυμήσασα.

τāμος ἐγώ, τὸν ἵσαις τὸ Θυώνιχε, πὺξ ἐπὶ κόρρας  
ἡλασα, κἄλλαν αὐθις. ἀνειρύσσασα δὲ πέπλως 35  
ἔξω ἀπώχετο θᾶσσον. “ἐμὸν κακόν, οὐ τοι ἀρέσκω;  
ἄλλος τοι γλυκίων ὑποκόλπιος; ἄλλον ιοῖσα  
θάλπε φίλον. τήνῳ τὰ σὰ δάκρυα μᾶλα ρέοντι.”  
μάστακα δοῖσα τέκνοισιν ὑπωροφίοισι χελιδῶν  
ἄψορρον ταχινὰ πέτεται βίον ἄλλον ἀγείρειν. 40  
ώκυτέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα  
ιθὺ δὶς ἀμφιθύρω καὶ δικλίδος, ἢ πόδες ἄγον.  
αἰνός θην λέγεται τις· ἔβα τάχα ταῦρος ἀν' ὕλαν.  
εἴκατι· ταὶ δ' ὀκτώ, ταὶ δ' ἐννέα, ταὶ δὲ δέκ' ἄλλαι,  
σάμερον ἐνδεκάτα, ποτίθει δύο, καὶ δύο μῆνες, 45

39. δῶσα Medenbach-Wakker: δ' oīa vulg., quod ita servat Paley ut lacunam ante v. 40 statuat. 43. ἔβα καὶ ταῦρος vulg.: ἔβα κένταυρος k p edd. recc.; text. Graefe.

ἔξ ὁ ἀπ' ἄλλάλων. οὐδὲ εἰ Θρακιστὶ κέκαρμαι,  
οἶδε. Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνφκται.  
ἄμμες δ' οὔτε λόγω τινὸς ἄξιοι οὕτ' ἀριθμητοί,  
δύστηνοι Μεγαρῆς ἀτιμοτάτη ἐνὶ μοίρῃ.  
κεὶ μὲν ἀποστέρξαιμι, τὰ πάντα κεν εἰς δέον ἔρποι. 50  
νῦν δὲ πόθεν; μῦς, φαντὶ Θυώνιχε, γεύμεθα πίστας.  
χῶτι τὸ φάρμακόν ἔστιν ἀμηχανέοντος ἔρωτος,  
οὐκ οἶδα. πλὰν Σίμος δὲ τᾶς Ἐπιχάλκω ἐρασθεὶς  
ἐκπλεύσας ὑγιὴς ἐπανῆλθ', ἐμὸς ἀλικιώτας.  
πλευσοῦμαι κήγῳ διαπόντιος, οὔτε κάκιστος 55  
οὔτε πράτος ἵσως, δμαλὸς δέ τις δ στρατιώτας.

## ΘΥΩΝΙΧΟΣ

ῶφελε μὰν χωρεῖν κατὰ νοῦν τεόν, ὃν ἐπεθύμεις  
Αἰσχίνα. εἰ δ' οὐτῷς ἄρα τοι δοκεῖ ὥστ' ἀποδαμεῖν,  
μισθοδότας Πτολεμαῖος ἐλευθέρω οἶος ἀριστος,

## ΑΙΣΧΙΝΗΣ

τἄλλα δ' ἀνὴρ ποῖος τις ἐλευθέρω οἶος ἀριστος; 60

## ΘΥΩΝΙΧΟΣ

εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἀδύς,  
εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον,  
πολλοῖς πολλὰ διδούς, αἰτεύμενος οὐκ ἀνανέών  
οἷα χρὴ βασιλῆ· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντὶ  
Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὡμον ἀρέσκει 65  
λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροις δὲ βεβακῶς  
τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,  
ἢ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα  
πάντες γηραλέοι, καὶ ἐπισχερῶ ἐς γένυν ἔρπει  
λευκαίνων δ χρόνος· ποιεῖν τι δεῖ, ἂς γόνυ χλωρόν. 70

## XV

## ΣΤΡΑΚΟΤΣΙΑΙ Η ΑΔΩΝΙΑΖΟΤΣΑΙ

ГОРГΩ

Ἐνδοι Πραξινός;

ПРАΞИНОА

Γοργοῖ φίλα, ὡς χρόνῳ. ἔνδοι.

Θαῦμ' ὅτι καὶ νῦν ἥνθει. δρη δίφρον Εὐνόα αὐτῇ.  
ἔμβαλε καὶ ποτίκρανον.

ГОРГΩ

ἔχει κάλλιστα.

ПРАΞИНОА

καθίζευ.

ГОРГΩ

ω τᾶς ἀλεμάτω ψυχᾶς· μόλις ὅμμιν ἐσώθην  
Πραξινός πολλῷ μὲν ὅχλῳ, πολλῶν δὲ τεθρίππων. 5  
παντὶ κρηπίδεις, παντὶ χλαμυδηφόροι ἄνδρες·  
ἀ δ' δόδες ἀτρυτος· τὸ δ' ἐκαστάτω δσσον ἀποικεῖς.

ПРАΞИНОА

ταῦθ' ὁ πάραρος τῆνος ἐπ' ἐσχατα γὰς ἔλαβ' ἐνθῶν  
ἰλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὥμει  
ἀλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὁμοῖος. 10

ГОРГΩ

μὴ λέγε τὸν τεδν ἄνδρα φίλα Δίκωνα τοιαῦτα,  
τῷ μικκῷ παρεόντος· δρη γύναι, ὡς ποθορῆ τυ.  
Θάρσει Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφῦν.XV. 4. ἀλεμάτω Scaliger : ἀδεμάτω k : ἀδαμάτου p. γ. ἐκαστέρω  
ἔμ' k : ἐκαστοτέρω ἔμ' vulg. : ἐκαστέρω ὃ μέλ' Meineke : text. Ch.

## ΠΡΑΞΙΝΟΑ

*αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν.*

## ΓΟΡΓΩ

*καλδς ἀπφῦς.*

## ΠΡΑΞΙΝΟΑ

ἀπφῦς μὰν τῆνος τὰ πρόαν (λέγομες δὲ πρόαν θην 15  
πάντα) νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσδων  
ἥνθε φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπηχυς.

## ΓΟΡΓΩ

χώμὸς ταύτῳ ἔχει, φθόρος ἀργυρίω, Διοκλείδας·  
ἐπταδράχμως κυνάδας, γραιᾶν ἀποτίλματα πηρᾶν,  
πέντε πόκως ἔλαβ' ἔχθες, ἅπαν ρύπον, ἔργον ἐπ'  
ἔργῳ. 20

ἄλλ' ἵθι τῷ μπέχονον καὶ τὰν περονατρίδα λάζευ.  
βᾶμες τῷ βασιλῆος ἐσ ἀφνειῶ Πτολεμαίω  
θασόμεναι τὸν Ἀδωνιν ἀκούω χρῆμα καλόν τι.  
κοσμεῖν τὰν βασίλισσαν.

## ΠΡΑΞΙΝΟΑ

*ἐν δλβίω δλβια πάντα.*

## ΓΟΡΓΩ

ῶν ἴδεις, ὕν εἶπες καὶ ἴδοισα τὺ τῷ μὴ ἴδόντι. 25  
ἔρπειν ὥρα κ' εἴη.

## ΠΡΑΞΙΝΟΑ

*ἀεργοῖς αἰὲν ἔορτά.*

Εὐνόα, αἵρε τὸ νῆμα καὶ ἐσ μέσον αἰνόθρυπτε  
θὲς πάλιν. αἱ γαλέαι μαλακῶς χρῆζοντι καθεύδειν.  
κινεῦ δή, φέρε θᾶσσον ὕδωρ. ὕδατος πρότερον δεῖ.

18. τούτῳ Ahrens: ταῦτα γ' vulg.: ταῦτ' κ. 27. νᾶμα MSS.: corr. Käarcher.

ἀ δὲ σμᾶμα φέρει. δὸς ὅμως. μὴ δὴ πολὺ ἀπληστε.  
ἔγχει υδωρ. δύστανε, τέ μεν τὸ χιτώνιον ἄρδεις; 31  
παῦε. δκοῖα θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.  
ἀ κλὰξ τᾶς μεγάλας πᾶ λάρνακος; ὥδε φέρ' αὐτάν.

## ΤΟΡΓΩ

Πραξινόα, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα  
τοῦτο πρέπει λέγε μοι, πόσσω κατέβα τοι ἀφ' ἵστῳ;

## ΠΡΑΞΙΝΟΑ

μὴ μνάσῃς Γοργοῦ πλέον ἀργυρίῳ καθαρῷ μνᾶν 36  
ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

## ΤΟΡΓΩ

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

## ΠΡΑΞΙΝΟΑ

τοῦτο κάλ' εἶπες.

τῶμπέχονον φέρε μοι καὶ τὰν θολίαν κατὰ κόσμον  
ἀμφιθεε.. οὐκ ἀξῶ τυ τέκνουν. μορμώ, δάκνει ἵππος.  
δάκρυ', δσσα θέλεις, χωλὸν δ' οὐ δεῖ τυ γενέσθαι. 41  
ἔρπωμες. Φρυγία, τὸν μικκὸν παῖσδε λαβοῖσα,  
τὰν κύν' ἔσω κάλεσον, τὰν αὐλείαν ἀπόκλαξον.—  
ὦ θεοί, δσσος δχλος. πῶς καὶ πόκα τοῦτο περάσαι  
χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἀμετροι. 45  
πολλά τοι ὡ Πτολεμαῖε πεποίηται καλὰ ἔργα,  
ἐξ ὡ ἐν ἀθανάτοις δ τεκών· οὐδεὶς κακοεργὸς  
δαλεῖται τὸν ἴόντα παρέρπων Αἴγυπτιστέ,  
οῖα πρὶν ἐξ ἀπάτας κεκροτημένοι ἀνδρες ἔπαισδον,  
ἀλλάλοις ὁμαλοί, κακὰ παίγνια, πάντες ἔρειοι. 50

30. ἀ δὲ σμᾶμα Hermann: ἀδὲσνῦμα k: ἀδ' ὡς νῦμα Iunt. 37.  
ποτέθηκα Valcken.: προτέθεικα vel -ηκα MSS. 41. δάκρυε MSS.:  
corr. Porson.

ἀδίστα Γοργοῦ, τί γενοίμεθα; τοὶ πολεμισταὶ  
ἴπποι τῷ βασιλῆσσος. ἄνερ φίλε, μή με πατήσῃς.  
όρθδος ἀνέστα ὁ πυρρός· ἵδ' ὡς ἄγριος. κυνοθαρσῆς  
Εύνόα, οὐ φευξῆ; διαχρησεῖται τὸν ἄγοντα.  
ώναθην μεγάλως, δτὶ μοι τὸ βρέφος μένει ἔνδον. 55

## ГОРГΩ

θάρσει Πραξινόᾳ· καὶ δὴ γεγενήμεθ' ὅπισθεν,  
τοὶ δὲ ἔβαν ἐς χώραν.

## ΠΡΑΞΙΝΟΑ

καῦτὰ συναγείρομαι ἥδη.  
ἴππον καὶ τὸν ψυχρὸν ὅφιν τὰ μάλιστα δεδοίκω  
ἐκ παιδός. σπεύδωμες· ὅχλος πολὺς ἀμμιν ἐπιρρεῖ.

## ГОРГΩ

ἔξ αὐλᾶς ὦ μάτερ;

60

## ГРАҮΣ

ἔγῶν ὦ τέκνα.

## ГОРГΩ

παρενθεῖν

εὐμαρές;

## ГРАҮΣ

ἐσ Τροίαν πειρώμενοι ἥνθον Ἀχαιοί,  
καλλίστα παίδων· πείρᾳ θην πάντα τελεῖται.

## ГОРГΩ

χρησμὸς ἀ πρεσβῦτις ἀπόφχετο θεσπίξασα.

## ΠΡΑΞΙΝΟΑ

πάντα γυναικες ἵσαντι, καὶ ὡς Ζεὺς ἡγάγεθ' Ἡρην.

## ГОРГΩ

θᾶσαι Πραξινόᾳ, περὶ τὰς θύρας δσσος δμιλος. 65

## ΠΡΑΞΙΝΟΑ

θεσπέσιος. Γοργοῖ, δὸς τὰν χέρα μοι· λάβε καὶ τὸ  
Εύνόα Εύτυχίδος· πότεχ' αὐτῷ, μή τι πλαναθῆς.  
πᾶσαι ἄμ' εἰσένθωμες· ἀπρὶξ ἔχει Εύνόα ἄμῶν.  
οἵμοι δειλαία, δίχα μεν τὸ θερίστριον ἥδη  
ἔσχισται Γοργοῦ· πὴτ τῷ Διός, εἴτι γένοιο 70  
εὐδαίμων ὄνθρωπε, φυλάσσεο τῷμπέχονόν μεν.

## ΞΕΝΟΣ

οὐκ ἐπ' ἐμὸν μέν, δύμως δὲ φυλαξεῦμαι·

## ΠΡΑΞΙΝΟΑ

δχλος ἀθρως.

ἀθεῦνθ' ὥσπερ ὕει.

## ΞΕΝΟΣ

Θάρσει γύναι· ἐν καλῷ εἰμέσ.

## ΠΡΑΞΙΝΟΑ

κεὶς ὄρας κῆπειτα φῦλ' ἀνδρῶν ἐν καλῷ εἴης  
ἄμμε περιστέλλων. χρηστῷ κφκτέρμονος ἀνδρός. 75  
φλίβεται Εύνόα ἀμιν· ἀγ' ὁ δειλὰ τὸ βιάζει.  
κάλλιστ· ἔνδοι πᾶσαι, δ τὰν νυὸν εἰπ' ἀποκλάξας.

## ΓΟΡΓΩ

Πραξινόα, πόταγ' ὁδε. τὰ ποικίλα πράτον ἀθρησον,  
λεπτὰ καὶ ώς χαρίεντα· θεῶν περονάματα φασεῖς.

## ΠΡΑΞΙΝΟΑ

πότνι' Ἀθαναία, ποῖαί σφ' ἐπόνασαν ἔριθοι, 80  
ποῖοι ζωογράφοι τάκριβέα γράμματ' ἔγραψαν.  
ώς ἔτυμ' ἔστάκαντι, καὶ ώς ἔτυμ' ἐνδινεῦντι,  
ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τοι χρῆμ' ὄνθρωπος.

ἡσ. φυλαξεῦμαι D: -δμαι k. δχλος ἀθρως m: idem voluit k, vid.  
notas: ἀθρόος δχλος vulg.

αύτὸς δ' ὡς θαητὸς ἐπ' ἀργυρέας κατάκειται  
κλισμῷ, πρᾶτον ἰουλον ἀπὸ κροτάφων καταβάλλων,  
ὅ τριφίλητος Ἀδωνις, δὲ κὴν Ἀχέροντι φιλεῖται. 86

## ΕΤΕΡΟΣ ΞΕΝΟΣ

παύσασθ' ὁ δύστανοι, ἀνάνυτα κωτῖλλοισαι  
τρυγόνες. ἐκκναισεῦντι πλατειάσδοισαι ἄπαντα.

## ΓΟΡΓΩ

μᾶ, πόθεν ὕνθρωπος; τί δὲ τίν, εὶς κωτῖλαι εἰμές;  
πασάμενος ἐπίτασσε. Συρακοσίαις ἐπιτάσσεις; 90  
ώς δ' εἰδῆς καὶ τοῦτο· Κορίνθιαι εἰμὲς ἄνωθεν,  
ώς καὶ ὁ Βελλεροφῶν· Πελοποννασιστὶ λαλεῦμες·  
δωρίσδεν δ' ἔξεστι δοκῶ τοῖς Δωριέεσσι.

## ΠΡΑΞΙΝΟΑ

μὴ φύη Μελιτῶδες δις ἀμῶν καρτερὸς εἴη,  
πλὰν ἐνός. οὐκ ἀλέγω μή μοι κενεὰν ἀπομάξῃς. 95

## ΓΟΡΓΩ

σιγῇ Πραξινᾶ· μέλλει τὸν Ἀδωνιν ἀείδειν  
ἀ τᾶς Ἀργείας θυγάτηρ πολύιδρις ἀοιδός,  
ἄτις καὶ πέρυσιν τὸν ἴσλεμον ἀρίστευσε.  
φθεγξεῖται τι σάφ' οἶδα καλόν· διαθρύπτεται ἥδη.

## ΓΥΝΗ ΑΟΙΔΟΣ

Δέσποιν', ἀ Γολγώς τε καὶ Ἰδάλιον ἐφίλασσας 100  
αἴπεινάν τ' Ἐρύκαν, χρυσῷ παίζοισ' Ἀφροδίτα·  
οἵον τοι τὸν Ἀδωνιν ἀπ' ἀενάω Ἀχέροντος  
μηνὶ διωδεκάτῳ μαλακὰν πόδας ἀγαγον Ὁραι.  
βάρδισται μακάρων Ὁραι φῖλαι, ἀλλὰ ποθειναὶ  
ἐρχονται πάντεσσι βροτοῖς αἱεί τι φορεῦσαὶ. 105

98. πέρυτιν Ahrens: πέρχην k: Σπέρχιν vulg.: πέρυσιν Reiske.

Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,  
ἀνθρώπων ὡς μῦθος, ἐπόλησας Βερενίκαν,  
ἀμβροσίαν ἐστήθος ἀποστάξασα γυναικός·  
τὸν δὲ χαριζομένα, πολυώνυμε καὶ πολύναε,  
ἀ Βερενικεία θυγάτηρ Ἐλένη εἰκυῖα      110  
 Ἀρσινόα πάντεσσι καλοῖς ἀτιτάλλει” Αδωνιν.  
πὰρ μέν οἱ ὥρια κεῖται, ὅσα δρυὸς ἀκρα φέρονται,  
πὰρ δ’ ἀπαλοὶ κāποι πεφυλαγμένοι ἐν ταλαρίσκοις  
ἀργυρέοις, Συρίῳ δὲ μύρῳ χρύσει ἀλάβαστρα.  
εἴδατα δ’ ὅσσα γυναικες ἐπὶ πλαθάνῳ πονέονται,      115  
ἀνθεα μίσγοισαι λευκῷ παντοῖα μαλεύρῳ,  
ὅσσα τ’ ἀπὸ γλυκερῶ μέλιτος τά τ’ ἐν ὑγρῷ ἐλαίῳ,  
πάντ’ αὐτῷ πετεηνὰ καὶ ἔρπετὰ τεῖδε πάρεστι.      120  
 χλωραὶ δὲ σκιάδες μαλακῷ βρίθοντι ἀνήθῳ  
δέδμανθ· οἱ δέ τε κῶροι ὑπερπωτῶνται” Ερωτες,      125  
οἷοι ἀηδονιδῆς ἀεξομενᾶν ἐπὶ δένδρων  
πωτῶνται πτερύγων πειρώμενοι δῖον ἀπ’ δῖω.  
ῳ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῷ ἐλέφαντος  
αἰετοὶ οἰνοχόον Κρονίδᾳ Διὶ παῖδα φέροντες.  
“πορφύρεοι δὲ τάπητες ἄνω μαλακώτεροι ὑπνω,”      130  
ἀ Μίλατος ἐρεῖ χώ τὰν Σαμίαν κάτα βόσκων·  
ἔστρωται κλίνα τῷ Ἀδώνιδι τῷ καλῷ ἀλλα.  
τὰν μὲν Κύπρις ἔχει, τὰν δ’ ὁ βοδόπαχνς” Αδωνις  
δικτωκαιιδεκέτης η ἐννεακαίδεχ’ ὁ γαμβρός.  
οὐ κεντεῖ τὸ φίλαμ’, ἔτι οἱ περὶ χείλεα πυρρά.      135  
νῦν μὰν Κύπρις ἔχοισα τὸν αὐτᾶς χαιρέτω ἄνδρα·  
ἀῶθεν δ’ ἀμέση νιν ἄμα δρόσῳ ἀθρόαι ἔξω

116. μαλεύρῳ Bergk : ἀμ’ ἀλεύρῳ MSS.

119. βρίθοντι Ch.:  
βρίθοντες MSS. boni: -ουσαι vulg.: -ονται MS. unus.      121.  
ἀεξομενᾶν Ahr.: -ων MSS. opt.      126. καταβύσκων MSS.: corr.  
Ahrens.

οίσενμες ποτὶ κύματ' ἐπ' ἀιόνι πτύοντα,  
λύσασαι δὲ κόμαν καὶ ἐπὶ σφυρὰ κόλπον ἀνεῖσαι  
στήθεσι φαινομένοις λιγυρᾶς ἀρξώμεθ' ἀοιδᾶς. 135

Ἐρπεις ω̄. φὶλ' Ἀδωνι καὶ ἐνθάδε κεὶς Ἀχέροντα  
ἡμιθέων, ώς φαντί, μονώτατος. οὕτ' Ἀγαμέμνων  
τοῦτ' ἔπαθ', οὕτ' Αἴας ὁ μέγας βαρυμάνιος ἦρως,  
οὐθ' Ἐκτωρ Ἐκάβας ὁ γεραίτερος εἴκατι παιδῶν,  
οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανελθών, 140  
οὐθ' οἱ ἔτι πρότερον Λαπίθαι καὶ Δευκαλίωνες,  
οὐ Πελοπηιάδαι τε καὶ Ἀργεος ἄκρα Πελασγοῖ·  
ἴλαθι νῦν φὶλ' Ἀδωνι, καὶ ἐς νέωτ' εὐθυμήσαις.  
καὶ νῦν ἡνθες Ἀδωνι, καὶ ὅκκ' ἀφίκη, φίλος ἡγεῖται.

## ΤΟΡΓΩ

Πραξινόα, τὸ χρῆμα σοφάτερον ἀ θήλεια. 145  
δλβία δσσα ἵσατι, πανολβία ώς γλυκὺ φωνεῖ.  
ῷρα ὅμως κεὶς οἰκον. ἀνάριστος Διοκλείδας.  
χώνὴρ ὅξος ἄπαν, πεινάντι δὲ μηδὲ ποτένθης.  
χαῖρε Ἀδων ἀγαπητέ· καὶ ἐς χαίροντας ἀφίκεν.

## XVI

## ΧΑΡΙΤΕΣ Η ΙΕΡΩΝ

Ἄλεὶ τοῦτο Διὸς κούραις μέλει, αἰὲν ἀοιδοῖς,  
δύμνεῖν ἀθανάτους, δύμνεῖν ἀγαθῶν κλέα ἀνδρῶν.  
Μοῦσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ ἀείδοντι·  
ἄμμες δὲ βροτοὶ οἵδε, βροτοὺς βροτοὶ ἀείδωμεν.  
τίς γὰρ τῶν δπόσοι γλαυκὰν ναίουσιν ὑπ' ἀῶ 5  
ἡμετέρας Χάριτας πετάσας ὑποδέξεται οἴκῳ  
ἀσπασίως, οὐδ' αὖθις ἀδωρήτους ἀποπέμψει;

αὶ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἵασι,  
πολλά με τωθάζοισαι, δ' τ' ἀλιθίαν δδὸν ἥνθον,  
δκνηραὶ δὲ πάλιν κενεᾶς ἐν πυθμένι χηλοῦ 10  
ψυχροῖς ἐν γονάτεσσι κάρη μίμνοντι βαλοῖσαι,  
ἐνθ' αἰεί σφισιν ἔδρα, ἐπὴν ἀπρηκτοὶ ἵκωνται.  
τίς τῶν νῦν τοισθε; τίς εὐ εἰπόντα φιλήσει;  
οὐκ οἶδ'. οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργυμασιν ὡς πάρος  
ἐσθλοῖς

αἰνεῖσθαι σπεύδοντι, νενίκηνται δ' ὑπὸ κερδέων. 15  
πᾶς δ' ὑπὸ κόλπῳ χείρας ἔχων πόθεν οἴσεται ἀθρεῖ  
ἀργυρον, οὐδέ κεν ἴὸν ἀποτρίψας τινὶ δοίη,  
ἀλλ' εὐθὺς μυθεῖται· “ἀπωτέρω η γόνυ κνάμα·  
αὐτῷ μοὶ τι γένοιτο· θεοὶ τιμῶσιν ἀοιδούς.  
τίς δέ κεν ἄλλους ἀκούσαι; ἄλις πάντεσσιν” Ομηρος.  
οὗτος ἀοιδῶν λῷστος, δις ἔξ ἐμεῦ οἴσεται οὐδέν.” 21

Δαιμόνιοι, τί δὲ κέρδος ὁ μυρίος ἔνδοθι χρυσὸς  
κείμενος; οὐχ ἅδε πλούτου φρονέουσιν δνασις,  
ἀλλὰ τὸ μὲν ψυχᾶ, τὸ δὲ καὶ τινι δοῦναι ἀοιδῶν·  
πολλοὺς δ' εὐ ἔργαι παῶν, πολλοὺς δὲ καὶ ἄλλων 25  
ἀνθρώπων, αἰεὶ δὲ θεοῖς ἐπιβώμια βέζειν,  
μηδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζῃ  
μειλίξαντ' ἀποπέμψαι, ἐπὴν ἐθέλωντι νέεσθαι,  
Μουσάων δὲ μάλιστα τέλιν Ἱεροὺς ὑποφήτας,  
δφρα καὶ εἰν Ἀίδαο κεκρυμμένος ἐσθλὸς ἀκούσης, 30  
μηδ' ἀκλεῆς μύρηαι ἐπὶ ψυχροῦ Ἀχέροντος,  
ώσει τις μακέλᾳ τετυλωμένος ἔνδοθι χείρας  
ἀχὴν ἐκ πατέρων πενίην ἀκτήμονα κλαίων.  
πολλοὶ ἐν Ἀντιόχῳ δόμοις καὶ ἀνακτος Ἀλεύα  
ἀρμαλιὴν ἔμμηνον ἐμετρήσαντο πενέσται· 35

XVI. 9. δ τ' Ch.: δτ' vulg. 16. κόλπῳ Ahrens: -ω MSS.

πολλοὶ δὲ Σκοπάδησιν ἐλαυνόμενοι ποτὶ σακοὺς  
μόσχοι σὺν κεραῆσιν ἐμυκήσαντο βέσσαι,  
μυρία δ' ἀμπεδίον Κραυνάνιον ἐνδιάσκον  
ποιμένες ἔκκριτα μῆλα φιλοξείνοισι Κρεώνδαις.  
ἀλλ' οὐ σφιν τῶν ἥδος, ἐπεὶ γλυκὺν ἔξεκένωσαν 40  
θυμὸν ἐσ εύρεῖαν σχεδίαν στυγνοῦ Ἀχέροντος,  
ἄμναστοι δὲ τὰ πολλὰ καὶ δλβια τῆνα λιπόντες  
δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,  
εἰ μὴ κεῖνος ἀοιδὸς δὲ Κήιος αἴόλα φωνέων  
βάρβιτον ἐσ πολύχορδον ἐν ἀνδράσι θῆκ' ὄνομαστοὺς  
ὅπλοτέροις, τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι, 46  
οἵ σφισιν ἔξι εἰρῶν στεφανηφόροι ἡλθον ἀγώνων.  
τίς δ' ἀν ἀριστῆας Λυκίων ποτέ, τίς κομόωντας  
Πριαμίδας ἡ θῆλυν ἀπὸ χροιᾶς Κύκνου ἔγνω,  
εἰ μὴ φυλόπιδας προτέρων ὑμνησαν ἀοιδοί; 50  
οὐδὲ 'Οδυσεὺς ἑκατόν τε καὶ εἴκοσι μῆνας ἀλαθεὶς  
πάντας ἐπ' ἀνθρώπους, 'Αίδαν τ' εἰς ἔσχατον ἐλθὼν  
ζώσ, καὶ σπήλυγγα φυγὼν δλοοῖο Κύκλωπος,  
δηναιὸν κλέος ἔσχεν, ἐσιγάθη δ' ἀν ὑφορβὸς  
Ἐύμαιος, καὶ βούσῃ Φιλοίτιος ἀμφ' ἀγελαίαις 55  
ἔργον ἔχων, αὐτός τε περίσπλαγχνος Λαέρτης,  
εἰ μὴ σφεας ὕνασταν 'Ιάονος ἀνδρὸς ἀοιδαί.

'Εκ Μοισᾶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι,  
χρήματα δὲ ζώντες ἀμαλδύνουσι θανόντων.  
ἀλλ' ἵσος γάρ δ μόχθος ἐπ' ἀόνι κύματα μετρεῖν, 60  
οὅσσ' ἀνεμος χέρσονδε μετὰ γλαυκᾶς ἀλὸς ὠθεῖ,  
ἡ ὕδατι νίζειν θολερὰν διαειδεῖ πλίνθον,  
καὶ φιλοκερδείᾳ βεβλαμμένον ἀνδρα παρειπεῖν.

57. σφεας Ahrens : σφᾶς vulg. : σφας k p. 63. παρειπεῖν s : παρελθεῖν vulg.

χαιρέτω δς τοιοῦτος, ἀνάριθμος δέ οἱ εἴη  
ἄργυρος, αἰεὶ δὲ πλεόνων ἔχοι ἵμερος αὐτόν. 65  
αὐτὰρ ἐγὼ τιμήν τε καὶ ἀνθρώπων φιλότητα  
πολλῶν ἡμιδινῶν τε καὶ ἵππων πρόσθεν ἐλοίμαν.  
δίξημαι δ', δτινι θνατῶν κεχαρισμένος ἔνθω  
σὺν Μοίσαις χαλεπαὶ γὰρ ὅδοὶ τελέθουσιν ἀοιδοῖς  
κουράων ἀπάνευθε Διὸς μέγα βουλεύοντος. 70  
οὕπω μῆνας ἄγων ἔκαμ' οὐρανὸς οὐδ' ἐνιαυτούς.  
πολλοὶ κινήσουσιν ἔτι τροχὸν ἄρματος ἵπποι·  
ἔσσεται οὐτος ἀνήρ, δς ἐμεῦ κεχρήσετ' ἀοιδοῦ,  
ρέές τοις ἡ Ἀχιλεὺς ὅσσον μέγας ἡ βαρὺς Αἴας  
ἐν πεδίῳ Σιμβεντος, δθι Φρυγὸς ἡρίον<sup>ν</sup> Ιλου. 75  
ἡδη νῦν Φοίνικες ὑπ' ἡελίῳ δύνοντι  
οἰκεῦντες Λιβύας ἄκρον σφυρὸν ἐρρίγασιν.  
ἡδη βαστάζουσι Συρακόσιοι μέσα δοῦρα  
ἀχθόμενοι σακέεσσι βραχίονας ἵτεῖνοισιν.  
ἐν δ' αὐτοῖς 'Ιέρων προτέροις ἵτος ἡρώεσσι 80  
ζώννυνται, ἵππειαι δὲ κόρυν σκεπάουσιν ἔθειραι.  
αἱ γὰρ Ζεῦ κύδιστε πάτερ καὶ πότνι 'Αθάνα  
κούρη θ', ἡ σὺν ματρὶ πολυκλήρων 'Εφυραίων  
εἴληχας μέγα ἄστυ παρ' ὕδασι Λυσιμελείας,  
ἐχθροὺς ἐκ νάσοιο κακὰ πέμψειεν ἀνάγκα 85  
Σαρδόνιον κατὰ κῦμα, φῦλων μόρον ἀγγέλλοντας  
τέκνοις ἡδὸν ἀλόχοισιν, ἀριθμητοὺς ἀπὸ πολλῶν.  
ἄστεά τε προτέροισι πάλιν ναίοιτο πολίταις,  
δυσμενέων ὅσα χείρες ἐλωβήσαντο κατάκρας.  
ἀγροὺς δ' ἐργάζοντο τεθαλότας· αἱ δ' ἀνάριθμοι 90  
μῆλων χιλιάδες βοτάνα διαπιανθεῖσαι  
ἀμπεδίον βληχοῖντο, βόεις δ' ἀγελαδὸν ἐς αὐλιν  
ἐρχόμεναι σκυνιφαῖον ἐπισπεύδοιεν ὁδίταν.

νειοὶ δ' ἔκπονέοιντο ποτὶ σπόρον, ἀνίκα τέττιξ  
 ποιμένας ἐνδίους πεφυλαγμένος ἔνδοθι δένδρων 95  
 ἀχεῖ ἐν ἀκρεμόνεσσιν ἀράχνια δ' εἰς δπλ' ἀράχναι  
 λεπτὰ διαστήσαιντο, βοᾶς δ' ἔτι μηδ' ὅνομ' εἴη.  
 ὑψηλὸν δ' Ἰέρωνι κλέος φορέοιεν ἀοιδοὶ  
 καὶ πόντου Σκυθικοῦ πέραν καὶ δθι πλατὺ τεῖχος  
 ἀσφάλτῳ δήσασα Σεμίραμις ἐμβασίλευεν. 100  
 εἰς μὲν ἕγώ, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους  
 θυγατέρες, τοῖς πᾶσι μέλοις Σικελὰν Ἀρέθοισαν  
 ὑμνεῖν σὺν λαοῖσι καὶ αἰχμητὰν Ἰέρωνα.  
 ὁ Ἐτεόκλειοι θύγατρες θεαί, ὁ Μινύειον  
 Ὁρχομενὸν φιλέοισαι ἀπεχθόμενόν ποτε Θήβαις, 105  
 ἀκλητος μὲν ἔγωγε μένοιμί κεν, ἐς δὲ καλεύντων  
 θαρσήσας Μοίσαισι σὺν ἀμετέραισιν ἰκοίμαν.  
 καλλείψω δ' οὐδ' ὅμμε· τέ γὰρ Χαρίτων ἀγαπητὸν  
 ἀνθρώποις ἀπάνευθεν; ἀεὶ Χαρίτεσσιν ἀμ' εἴην.

## XVII

## ΕΓΚΩΜΙΟΝ ΕΙΣ ΠΤΟΛΕΜΑΙΟΝ

Ἐκ Διὸς ἀρχώμεσθα καὶ ἐις Δία λήγετε Μοῖσαι,  
 ἀθανάτων τὸν ἄριστον ἐπῆν αὐδῶμεν ἀοιδαῖς.  
 ἀνδρῶν δ' αὐτὸν Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω  
 καὶ πύματος καὶ μέσσος· δὲ γὰρ προφερέστατος ἄλλων.  
 ἥρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο, 5  
 ρέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν ἀοιδῶν·

XVII. 2. ἀείδωμεν p k : ἀδωμεν Steph. vulg.: text. Ch.

αὐτὰρ ἔγὼ Πτολεμαῖον ἐπιστάμενος καλὰ εἰπεῖν  
νῦμνήσαιμ· ὅμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.  
"Ιδαν ἐς πολύδευνδρον ἀνὴρ ὑλατόμος ἐλθὼν  
παπταίνει, παρέόντος ἄδην, πόθεν ἀρξεται ἔργου. 10  
τί πρώτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,  
οἷσι θεοὶ τὸν ἄριστον ἐτίμησαν βασιλήων.

'Ἐκ πατέρων οilos μὲν ἔην τελέσαι μέγα ἔργον  
Λαγείδας Πτολεμαῖος, δτε φρεσὶν ἐγκατάθοιτο  
βουλάν, ἀν οὐκ ἀλλος ἀνὴρ οὗσι τε νοῆσαι. 15  
τῆνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν  
ἀθανάτοις, καὶ οἱ χρύσεος δόμος ἐν Διὸς οἴκῳ  
δέδημηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδὼς  
ἔδριάει, Πέρσαισι βαρὺς θεὸς αἰολομίτρας.

ἀντία δ' Ἡρακλῆος ἔδρα κενταυροφόνοιο 20  
ἴδρυται στερεοῖο τετυγμένα ἔξι ἀδάμαντος·  
ἔνθα σύν ἀλλοισιν θαλίας ἔχει οὐρανίδαισι,  
χαίρων υἱωνῶν περιώσιουν υἱωνοῖσιν,  
δττί σφεων Κρονίδης μελέων ἔξειλετο γῆρας,  
ἀθάνατοι δὲ καλεῦνται ἐοὶ νέποδες γεγαῶτες. 25  
ἀμφώ γὰρ πρόγονός σφιν δὲ καρτερὸς Ἡρακλείδας,  
ἀμφότεροι δὲ ἀριθμεῦνται ἐς ἔσχατον Ἡρακλῆα.

τῷ καὶ ἐπεὶ δαίτηθεν ίοι κεκορημένος ἥδη  
νέκταρος εὐόδμοιο φίλας ἐς δῶμ' ἀλόχοιο,  
τῷ μὲν τέξον ἔδωκεν ὑπωλένιόν τε φαρέτραν, 30  
τῷ δὲ σιδάρειον σκύταλον κεχαραγμένον δῖοις.  
οἱ δὲ εἰς ἀμβρόσιου θάλαμον λευκοσφύρου "Ἡβῆς  
δπλα καὶ αὐτὸν ἀγουσι γενειήταν Διὸς υἱόν.  
οἵα δὲ ἐν πινυταῖσι περικλειτὰ Βερενίκα  
ἐπρεπε θηλυτέραις, δφελος μέγα γειναμένοισι. 35

14. Λαγίδας p k m : corr. Ahrens.

τῷ μὲν Κύπρον ἔχοισα Διώνας πότνια κούρα  
κόλπον ἐσ εὐώδη ραδινὰς ἐσεμάξατο χεῖρα.  
τῷ οὕπω τινὰ φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναικῶν,  
ὅσσον περ Πτολεμαῖος ἔην ἐφίλησεν ἄκοιτιν.  
ἢ μὰν ἀντεφιλεῖτο πολὺ πλέον· ὥδε κε παισὶ 40  
θαρσήσας σφετέροισιν ἐπιτρέποι οἰκον ἅπαντα,  
διππότε κεν φιλέων βαίνη λέχος ἐσ φιλεούσης.  
ἀστόργου δὲ γυναικὸς ἐπ' ἀλλοτρίῳ νόος αἰεί,  
ρήιδιοι δὲ γοναί, τέκνα δ' οὐ ποτεοικότα πατρί. 45  
κάλλει ἀριστεύοντα θεάων πότνιν' Ἀφροδίτα,  
σολ τῆνα μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα  
εὐειδῆς Ἀχέροντα πολύστονον οὐκ ἐπέρασεν,  
ἀλλά μιν ἀρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν  
κυανέαν καὶ στυγνὸν ἀεὶ πορθμῆα καμόντων,  
ἐσ ναὸν κατέθηκας, ἑᾶς δ' ἀπεδάσσαο τιμᾶς. 50  
πᾶσιν δ' ἡπιος ἦδε βροτοῖς μαλακοὺς μὲν ἔρωτας  
προσπνείει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.—  
Ἄργεία κυάνοφρυ, σὺ λαοφόνον Διομήδεα  
μισγομένα Τυδῆι τέκες, Καλυδώνιον ἀνδρα,  
ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλῆα 55  
Αἰλακίδᾳ Πηλῆι, σὲ δ' αἰχμητὰ Πτολεμαῖε  
αἰχμητὰ Πτολεμαίῳ ἀρίζηλος Βερενίκα.  
καὶ σε Κόως ἀτίταλλε βρέφος νεογιλλὸν ἔβντα,  
δεξαμένα παρὰ ματρός, δτε πρώταν ἵδες ἀῶ.  
ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον 60  
Ἄντιγόνας θυγάτηρ βεβαρημένα ὀδίνεσσιν  
ἢ δέ οἱ εύμενέοισα παρίστατο, καὶ δ' ἄρα πάντων  
νωδυνίαν κατέχευε μελῶν· δὲ πατρὶ ἐοικὼς  
παῖς ἀγαπητὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῖσα,

42. βαίνοι p 8 : βαίνει vulg. : γρ. φέρει ε : corr. Valck.

φᾶ δὲ καθαπτομένα βρέφεος χείρεσσι φιλησιν. 65

“Ολβιε κοῦρε γένοιο, τίοις δέ με τόσσον, δσον περ  
Δᾶλον ἐτίμησεν κυανάμπυκα Φοῖβος Ἀπόλλων.

ἐν δὲ μιᾷ τιμῇ Τρίοπον καταθεῖο κολώναν,  
Ἴσον Δωριέεσσι νέμων γέρας ἔγγυς ἐοῦσιν.”

Ἴσον καὶ Ῥήναιαν ἀναξ ἐφίλησεν Ἀπόλλων. 70

“Ως ἄρα νᾶσος ἔειπεν δ δ' ὑψόθεν ἔκλαγε φωνῇ  
ἐς τρὶς ἀπὸ νεφέων μέγας αἰετὸς αἴσιος δρνις.

Ζηνός που τόδε σᾶμα. Διὶ Κρονίωνι μέλοντι  
αἰδοῖοι βασιλῆες δ δ' ἔξοχος, δν κε φιλήσῃ  
γεινόμενον τὰ πρῶτα πολὺς δέ οἱ δλβος δπαδεῖ, 75  
πολλᾶς δὲ κρατέει γαίας, πολλᾶς δὲ θαλάσσας.

μυρίαι ἀπειροί τε καὶ ἔθνεα μυρία φωτῶν  
λήιον ἀλδήσκουσιν δφελλόμεναι Διὸς δμβρῷ.  
ἄλλ' οὗτις τόσα φύει, δσα χθαμαλὰ Αἴγυπτος,  
Νεῖλος ἀναβλύζων διερὰν δτε βώλακα θρύπτει. 80  
οὐδέ τις δστεα τόσσα βροτῶν ἔχει ἔργα δαέντων.

τρεῖς μέν οἱ πολίων ἑκατοντάδες ἐνδέδμηνται,  
τρεῖς δ' ἄρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,  
δοιαὶ δὲ τριάδες, μετὰ δέ σφισιν ἐννεάδες τρεῖς·  
τῶν πάντων Πτολεμαῖος ἀλήνωρ ἐμβασιλεύει. 85

καὶ μὴν Φοινίκας ἀποτέμνεται Ἀρραβίας τε  
καὶ Συρίας Λιβύας τε κελαινῶν τ' Αἴθιοπήνων.  
Παμφύλοισί τε πᾶσι καὶ αἰχμηταῖς Κιλίκεσσι  
σαμαίνει, Λυκίοις τε φιλοπτολέμοισί τε Καρσί  
καὶ νάσοις Κυκλάδεσσιν, ἐπεὶ οἱ νᾶες ἄρισται  
πόντον ἐπιπλάνοντι, θάλασσα δὲ πᾶσα καὶ αἰα  
καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαῖφ.  
πολλοὶ δ' ἵππηες, πολλοὶ δέ μιν ἀσπιδιῶται.  
χαλκῷ μαρμαίροντι σεσαγμένοι ἀμφαγέρονται.

δλβφ μὲν πάντας κε καταβρίθοι βασιλῆας· 95  
 τόσσον ἐπ' ἀμαρ ἔκαστον ἐς ἀφνεὸν ἔρχεται οἶκον  
 πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἔκηλοι.  
 οὐ γάρ τις δηίων πολυκήτεα Νεῖλον ὑπερβάσει  
 πεξδεῖς ἐν ἀλλοτρίαισι βοὰν ἐστάσατο κώμαις,  
 οὐδέ τις αἰγιαλόνδε θοᾶς ἔξαλατο ναὸς 100  
 θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἴγυπτίγσι·  
 τοῖος ἀνὴρ πλατέεσσιν ἐνίδρυται πεδίοισι  
 ἁνθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ πάλλειν,  
 φ ἐπὶ πάγχυ μέλει πατρώια πάντα φυλάσσειν  
 οἵ ἀγαθῷ βασιλῆι, τὰ δὲ κτεατίζεται αὐτός. 105  
 οὐ μὰν ἀχρεῖς γε δόμῳ ἐνὶ πίονι χρυσὸς  
 μυρμάκων ἀτε πλοῦτος ἀεὶ κέχυται μογεόντων·  
 ἀλλὰ πολὺν μὲν ἔχοντι θεῶν ἐρικυδέες οἶκοι,  
 αἱὲν ἀπαρχομένοι σὺν ἀλλοισιν γεράεσσι,  
 πολλὸν δ' ἴφθιμοισι δεδώρηται βασιλεῦσι, 110  
 πολλὸν δὲ πτολίεσσι, πολὺν δ' ἀγαθοῖσιν ἐταίροις.  
 οὐδὲ Διωνύσου τις ἀνὴρ Ἱεροὺς κατ' ἀγῶνας  
 ἵκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι ἀοιδάν,  
 φ οὐ δωτίναν ἀντάξιον ὥπασε τέχνας.  
 Μουσάων δ' ὑποφῆται ἀείδοντι Πτολεμαῖον 115  
 ἀντ' εὐεργεσίας. τί δὲ κάλλιον ἀνδρί κεν εἴη  
 δλβίῳ ἡ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;  
 τοῦτο καὶ Ἀτρεΐδαισι μένει· τὰ δὲ μυρία τῆγα,  
 δσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες,  
 ἀέρι πα κέκρυπται, δθεν πάλιν ούκέτι νόστος. 120  
 μοῦνος δὲ προτέρων τε καὶ ὧν ἔτι θερμὰ κονία

120. δέρι πᾶ p m k : corr. Heinsius: ἀδι πάντα Pflugk  
 (Meineke, Ziegler.) male : δέριq Schmidt. 121. τε καὶ ἀν optime  
 coni. Briggs : τοκέων MSS.

στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἵχνη,  
ματρὶ φίλᾳ καὶ πατρὶ θυώδεας εἴσατο ναούς·  
ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἡδὸς ἐλέφαντι  
ἱδρυται πάντεσσιν ἐπιχθονίοισιν ἀρωγούς.

125

πολλὰ δὲ πιανθέντα βοῶν δγε μηρία καίει  
μησὶ περιπλομένοισιν ἐρευθομένων ἐπὶ βωμῶν,  
αὐτὸς τ' ἴφθιμα τ' ἄλοχος, τᾶς οὕτις ἀρείων  
νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῷ,

130

ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε.  
ῳδε καὶ ἀθανάτων ἱερὸς γάμος ἔξετελέσθη,  
οὓς τέκετο κρείουσα 'Ρέα βασιλῆας 'Ολύμπου·  
ἐν δὲ λέχος στόρνυσιν ιαύειν Ζηνὶ καὶ "Ηρη

χεῖρας φοιβήσασα μύροις ἔτι παρθένος" Ιρις.

χαῖρε ἄναξ Πτολεμαῖε· σέθεν δ' ἐγὼ ἵσα καὶ  
ἄλλων

μνάσομαι ἡμιθέων, δοκέω δ' ἔπος οὐκ ἀπόβλητον 136  
φθέγξομαι ἐστομένοις· ἀρετὴν γε μὲν ἐκ Διὸς αἰτεῦ.

## XVIII

## ΕΛΕΝΗΣ ΕΠΙΘΑΛΑΜΙΟΣ

"Ἐν ποκ' ἄρα Σπάρτᾳ ἔανθότριχι πὰρ Μενελάῳ  
παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχοισαι  
πρόσθε νεογράπτω θαλάμῳ χορὸν ἐστάσαντο,  
δώδεκα ταὶ πρᾶται πόλιος, μέγα χρῆμα Λακαινᾶν,

126. δγε Μεινέκε : δτε k : δδε m s: ἐπὶ vulg.

XVIII. Hoc et quae subsequuntur idyllia usque ad XXVIII  
in k desunt.

ἀνίκα Τυνδαριδᾶν κατεδέξατο τὰν ἀγαπητὰν  
μναστεύσας Ἐλέναν δὲ νεώτερος Ἀτρέος νιός.  
δειδον δ' ἄρα πᾶσαι ἐστὶν μέλος ἐγκροτέοισαι  
ποσσὶ περιπλέκτοις, ὑπὸ δ' ἵαχε δῶμ' ὑμεναίω.

Οὕτω δὴ πρωιζὲ κατέδραθες ὡς φῖλε γαμβρέ;  
ἢ ῥά τις ἐστὶ λίαν βαρυγούνατος; ἢ ῥά φῖλυπνος; 10  
ἢ ῥά πολύν τιν' ἔπινες, δτ' εἰς εὐνὰν κατεβάλλευ;  
εῦδειν μὰν σπεύδοντα καθ' ὕραν αὐτὸν ἐχρῆν τυ,  
παῖδα δ' ἐᾶν σὺν παισὶ φιλοστόργυφ παρὰ ματρὶ<sup>15</sup>  
παίσδειν ἐστὶ βαθὺν δρθρον, ἐπεὶ καὶ ἔνας καὶ ἐστὶ ἀῶ  
κεὶς ἔτος ἐξ ἔτεος Μενέλαε τεὰ νυδὸς ἀδε.  
ὅλβιε γάμβρ', ἀγαθός τις ἐπέπταρεν ἐρχομένῳ τοι  
ἐστὶ Σπάρταν, ἅπερ ὅλλοι ἀριστέες, ὡς ἀνύσαιο.  
μοῦνος ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξεῖς.  
Ζανός τοι θυγάτηρ ὑπὸ τὰν μίαν ἵκετο χλαῖναν,  
οἴα Ἀχαιαδῶν γαῖαν πατεῖ οὐδὲ μή ἄλλα. 20  
ἢ μέγα κέν τι τέκοιτ', εἰς ματέρι τίκτοι δμοῖον.  
ἄμμεις δ' αἱ πᾶσαι συνομάλικες, αἵς δρόμος ὠντός  
χρισταμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,  
τετράκις ἐξήκοντα κόραι, θῆλυς νεολαία,  
τὰν οὐδέν τις ἄμωμος, ἐπεὶ χ' Ἐλένα παρισωθῇ. 25  
Ἄδως ἀντέλλοισα καλὸν διέφανε πρόσωπον,  
πότνια νὺξ τό τε λευκὸν ἔαρ χειμῶνος ἀνέντος.  
ῳδε καὶ ἀ χρυσέα Ἐλένα διαφαίνετ' ἐν ἀμῖν.  
πιείρᾳ μέγα λάρον ἀνέδραμε κόσμος ἀρούρᾳ  
ἢ κάπῳ κυπάρισσος ἢ ἄρματι Θεσσαλὸς ἵππος. 30  
ῳδε καὶ ἀ ροδόχρως Ἐλένα Λακεδαίμονι κόσμος.  
οὕτε τις ἐκ ταλάρῳ πανίσδεται ἔργα τοιαῦτα,

5. Τυνδαριδᾶν Ahrens: -ίδαν D<sup>b</sup>: -ίδα MSS. alii. κατεδέξατο Ch., vid. notas.

οὗτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἴστῳ  
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεύντων.  
 οὐ μὰν οὐδὲ λύραν τις ἐπίσταται ὡδε κροτῆσαι 35  
 "Ἄρτεμιν ἀείδοισα καὶ εὐρύστερνον Ἀθάναν,  
 ὡς Ἐλένα, τᾶς πάντες ἐπ' ὅμμασιν ἵμεροι. ἐντί.  
 ὥ καλὰ ω̄ χαρίεσσα κόρα, τὸ μὲν οἰκέτις ἥδη,  
 ἄμμεις δ' ἐς δρόμους ἥρι καὶ ἐς λειμῶνα φύλλα  
 ἐρψοῦμεις στεφάνως δρεψούμεναι ἀδὺ πνέοντας, 40  
 πολλὰ τεοῦς Ἐλένα μεμναμέναι ὡς γαλαθηναὶ  
 ἄρνες γειναμένας διος μαστὸν ποθέοισαι.  
 πρᾶταὶ τοι στέφανον λωτῷ χαμαὶ αὐξομένοιο  
 πλέξασαι σκιερὰν καταθήσομεν ἐς πλατάνιστον,  
 πρᾶται δ' ἀργυρέας ἐξ ὀλπιδος ὑγρὸν ἀλειφαρ 45  
 λαζύμεναι σταξεῦμεις ὑπὸ σκιερὰν πλατάνιστον.  
 γράμματα δ' ἐν φλοιῷ γεγράψεται, (ὡς παριών τις  
 ἀννείμῃ,) Δωριστὶ· σέβου μ'. Ἐλένας φυτὸν εἰμί.

Χαίροις ω̄ νύμφα, χαίροις εὐπένθερε γαμβρέ.  
 Λατὼ μὲν δοίη, Λατὼ κουροτρόφος ὅμμιν 50  
 εύτεκνίαν, Κύπρις δέ, θεὰ Κύπρις Ἰσον ἔρασθαι  
 ἀλλάλων, Ζεὺς δέ, Κρονίδας Ζεὺς ἀφθιτον δλβον,  
 ὡς ἐξ εὐπατριδᾶν εἰς εὐπατρίδας πάλιν ἐνθη.  
 εῦδετ' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες  
 καὶ πόθον, ἔγρεσθαι δὲ πρὸς ἀῶ μὴπιλάθησθε. 55  
 νεύμεθα κάμμεις ἐς δρθρον, ἐπεί κα πρᾶτος ἀοιδὸς  
 ἐξ εὐνᾶς κελαδήσῃ ἀνασχῶν εὔτριχα δειράν.  
 'Τμὴν ω̄ Ἐλέναιε, γάμῳ ἐπὶ τῷδε χαρείης.

## XIX

## ΚΗΡΙΟΚΛΕΠΤΗΣ

Τὸν κλέπταν πότ' Ἐρωτα κακὰ κέντασε μέλισσα  
 κηρίον ἐκ σίμβλων συλεύμενον, ἄκρα δὲ χειρῶν  
 δάκτυλα πάνθ' ὑπένυξεν. ὁ δὲ ἀλγες καὶ χέρ' ἐφύση  
 καὶ τὰν γάν ἐπάταξε καὶ ἀλατο, τῷ δὲ Ἀφροδίτᾳ  
 δεῖξεν τὰν ὀδύναν καὶ μέρφετο, δττέ γε τυτθὸν 5  
 θηρίον ἔστι μέλισσα καὶ ἀλίκα τραύματα ποιεῖ.  
 χά μάτηρ γελάσασα· τί δέ; οὐκ ἵσος ἐστὶ μελίσσαις;  
 ὡς τυτθὸς μὲν ἔφυς, τὰ δὲ τραύματα χάλίκα ποιεῖς.

## XX

## ΒΟΥΚΟΛΙΣΚΟΣ

Εὔνείκα μὲν ἐγέλαξε θέλοντά μιν ἀδὺ φιλῆσαι,  
 καὶ μὲν ἐπικερτομέοισα τάδε ἔννεπεν· “ἔρρος ἀπ' ἐμεῖο.  
 βουκόλος ὃν ἐθέλεις με κύσαι τάλαν; οὐ μεμάθηκα  
 ἀγροίκως φιλέειν, ἀλλ' ἀστικὰ χελεα θλίβειν.  
 μή τύ γέ μεν κύσσης τὸ καλὸν στόμα μηδέ ἐν δυνέροις.  
 οἴα βλέπεις, δόπποια λαλεῖς, ὡς ἄγρια παίσθεις, 6

XIX. Servatum hoc carmen in MS. 23 unde sumpserunt librarii MSS<sup>orum</sup> c. 11: Iuntina ita ex Aldina derivata est ut coniecuturas Musuri hic illic exhibuerit. 8. ὡς Schaefer: χά MS.: δι Valck. ἔφυς Meineke, Ziegler: ἔης MS.

XX. Collationem librorum praebet Hiller, *Beiträge*, p. 112. Habent poema codd. M. 11. c. 18; quorum prorsus neglegendi c. 18. Omnes ad unum redigendi sunt φ. Aldina ex 11 fluxit. Iuntina M. Musuri coniecturas continet.

ώς τρυφέρ' αἰκάλλεις, ώς κωτῖλα ρήματα φράσδεις·  
ώς μαλακὸν τὸ γένειον ἔχεις, ώς ἀδέα χαίταν.  
χείλεα τοι νοσέοντι, χέρες δέ τοι ἐντὶ μέλαιναι,  
καὶ κακὸν ἔξοδεις. ἀπ' ἐμὲν φύγε, μή με μολύνῃς.”  
τοιάδε μυθίζοισα τρὶς εἰς ἑδὺ ἔπτυσε κόλπον, 11  
καὶ μ' ἀπὸ τᾶς κεφαλᾶς ποτὶ τῷ πόδε συνεχὲς εἶδε  
χείλεσι μυχθίζοισα καὶ δμμασι λοξὰ βλέποισα,  
καὶ πολὺ τῷ μορφῇ θηλύνετο, καὶ τι σεσαρὸς  
καὶ σοβαρόν μ' ἔγέλαξεν. ἐμοὶ δ' ἀφαρ ἔζεσεν αἷμα,  
καὶ χρόα φοινίχθην ὑπὸ τῶλγεος ώς ρόδον ἔρσα. 16  
χά μὲν ἔβα με λιποῖσα· φέρω δ' ὑποκάρδιον δρυγάν,  
ὅττι με τὸν χαρίεντα κακὰ μωμῆσαθ' ἔταίρα.  
ποιμένες, εἴπατέ μοι τὸ κρήγυον· οὐ καλὸς ἐμμί;  
ἀρά τις ἔξαπίνας με θέδε βροτὸν ἄλλον ἔτευξε; 20  
καὶ γὰρ ἐμοὶ τὸ πάροιθεν ἐπάνθεεν ἀδύ τι κάλλος  
ώς κισσὸς ποτὶ πρέμνον, ἐμὰν δ' ἐπύκαζεν ὑπήναν,  
χαῖται δ' ολα σέλινα περὶ κροτάφοισι κέχυντο,  
καὶ λευκὸν τὸ μέτωπον ἐπ' ὀφρύσι λάμπε μελαίναις·  
δμματά μοι γλαυκᾶς χαροπώτερα πολλὸν Ἀθάνας, 25  
καὶ στόμα δ' αὖ πακτᾶς γλυκερώτερον, ἐκ στομάτων δὲ  
ἔρρεε μοι φωνὰ γλυκερωτέρα ἢ μέλι κηρῶ.  
ἀδὺ δέ μοι τὸ μέλισμα, καὶ ἦν σύριγγι μελίσδω,  
κὴν αὐλῷ δονέω, κὴν δώνακι, κὴν πλαγιαύλῳ.  
καὶ πᾶσαι καλὸν με κατ' ὥρεα φαντὶ γυναικες, 30  
καὶ πᾶσαί με φιλεῦντι· τὰ δ' ἀστικά μ' οὐκ ἐφίλασεν,  
ἄλλ' δτι βουκόλος ἐμῷ παρέδραμε κοῦποτ' ἀκούει,  
ώς δ καλὸς Διόνυσος ἐν ἄγκεσι πόρτιν ἔλαυνεν.

7. τρυφερὸν καλέεις φ.: λαλέεις Iunt. : corr. Ahrens. 13.  
μυθίζοισα φ.: μυχθίζοισα 18 corr. (conii.), vid. Hiller, Beiträge 15.  
15. μέγ' ἔλεξεν φ. 16. τάγεος φ.: corr. Musurus. 33. ὡς δ Graefe :  
χώ 11. δ Μ: ὡς καλὸς Musurus. ἔλαυνει vulg.: correx. Graefe.

οὐκ ἔγνω δ', δτὶ Κύπρις ἐπ' ἀνέρι μήνατο βούτᾳ  
 καὶ Φρυγίοις ἐνόμευσεν ἐν ὕρεσι καὶ τὸν Ἀδωνιν 35  
 ἐν δρυμοῖσι φίλασε καὶ ἐν δρυμοῖσι ἔκλαυσεν.  
 Ἐνδυμίων δὲ τίς ἦν; οὐ βουκόλος; δν γε Σελάνα  
 βουκολέοντα φίλασεν, ἀπ' Οὐλύμπῳ δὲ μολοῦσα  
 λάθριον ἀν νάπος ἥλθε καὶ εἰς ἓνα παιδὶ κάθευδε.  
 καὶ τὸν Ἄρεα κλαίεις τὸν βουκόλον. οὐχὶ δὲ καὶ τὸ 40  
 ὁ Κρονίδα διὰ παῖδα βοηνόμον δρυις ἐπλάγχθη;  
 Εὔνείκα δὲ μόνα τὸν βουκόλον οὐκ ἐφίλασεν,  
 ἀ Κυβέλας κρέσσων καὶ Κύπριδος ἡδὲ Σελάνας.  
 μηκέτι μηδὲ σὺ Κύπρι τὸν ἀδέα μῆτε κατ' ἀστυ 44  
 μήτ' ἐν δρει φιλέοις, μούνη δ' ἀνὰ νύκτα καθεύδοις.

## XXI

## ΑΛΙΕΙΣ

‘Α πενία Διόφαντε μόνα τὰς τέχνας ἐγείρει,  
 αὐτὰ τῷ μόχθῳ διδάσκαλος· οὐδὲ γὰρ εὑδειν  
 ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμναι.  
 καν ὀλίγον νυκτὸς τις ἐπιμύσσησι, τὸν ὑπνον  
 αἴφνιδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι. 5

‘Ιχθύος ἀγρευτῆρες δύως δύο κεῖντο γέροντες,  
 στρωσάμενοι βρύον ἀνον ὑπὸ πλεκταῖς καλύβαισι,  
 κεκλιμένοι τοίχῳ τῷ φυλλίνῳ ἐγγύθι δ' αὐτοῖν  
 κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,

35. ὕρεσιν αὐτὸν vulg. : corr. Wassenbergh. 39. εἰς ἐδ M :  
 ἐμᾶ II : εἰς ἑνα ed. Brub. (1545) e coni. vulg., vid. notas. 44.  
 μηδὲ σὺ Musurus : μηδὲ II : μηδὲ ἐ M.

XXI. De MSS. vide quae ad Id. xx adnotavimus. 4. ἐπι-  
 βησέσθαι M : ἐπιψάνγσι Musurus : text. Ahrens.

τοὶ κάλαμοι, τάγκιστρα τὰ φυκίεντα δέλητα      10  
 δρμιαὶ κύρτοι τε καὶ ἐκ σχοίνων λαβύρινθοι,  
 μήρινθοι κώπα τε γέρων τ' ἐπ' ἐρείσμασι λέμβος·  
 νέρθεν τᾶς κεφαλᾶς φορμὸς βραχύς, εἰμά τ' ἐπὶ σφι  
 οὐτοὶ τοῖς ἀλιεῦσιν ὁ πᾶς πόρος, οὐτοὶ ὁ πλοῦτος.  
 οὐδεὶς δ' αὖ σισύραν εἶχ' οὐ λίνα· πάντα περισσά,    15  
 πάντ' ἐδόκει τήνοις· ἀ γὰρ πενίᾳ σφας ἔτειρε  
 οὐδεὶς δ' ἐν μέσσῳ γείτων· πενίᾳ δὲ παρ' αὐτὰν  
 θλιβομέναν καλύβαν τρυφερὸν προσέναχε θάλασσα.  
 κοῦπω τὸν μέσατον δρόμον ἄνυεν δρόμα Σελάνας,  
 τοὺς δ' ἀλιεῖς ἤγειρε φίλος πόνος, ἐκ βλεφάρων δὲ    20  
 ὑπνον ἀπωσάμενοι σφετέραις φρεσὶν ἥρεθον αὐδάν.

## ΑΣΦΑΛΙΩΝ

ψεύδοντ' ὡς φίλε πάντες, δοὶ τὰς νύκτας ἔφασκον  
 τῷ θέρεος μινύθειν, δτε τάματα μακρὰ φέρει Ζεύς.  
 ήδη μυρὶ ἐσεῖδον δυείρατα, κούδεπτω ἀώς.  
 μὴ λαθόμην; τί τὸ χρῆμα; χρόνον δ' αἱ νύκτες  
 ἔχοντι.    25

## ΕΤΑΙΡΟΣ

'Ασφαλίων, μέμφῃ τὸ καλὸν θέρος; οὐ γὰρ ὁ καιρὸς  
 αὐτομάτως παρέβα τὸν ἐδν δρόμον· ἀλλὰ τὸν ὑπνον  
 ἀ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τοι.

## ΑΣΦΑΛΙΩΝ

ἀρ' ἔμαθες κρίνειν πόκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.  
 οὐ σε θέλω τῷμῷ φάντάσματος ἡμεν ἄμοιρον.                          30

10. δέλητα Ameis post Briggs: τε λῆγα MSS.: λῆδα Iunt.  
 12. κάπτα Kiesel.: κῶτα τε φ.      13. εἴματα πύσοι MSS.: πῦλοι  
 Iunt (coni.): εἴμα τάπης ἦν Ahrens: τάπης σφιν Meineke: text. Ch.  
 14. πόνος MSS.: corr. Koehler.      15. text. Ch.      15,  
 16. Vid. notas exeg.      ἔτειρε Words.: ἔτέρη φ.      17. πενία φ.:  
 text. Brunck, Ameis.      21. φῶτα MSS.: corr. I. H. Voss.  
 22. ψεύδοντο II: ψεύδονται M: corr. Taylor.      23. Ζεύς addid.  
 Musurus.      27. ἐδν Iunt.: νέον φ.

ώς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζειν.  
 δις γὰρ ἀν εἰκάξῃ κατὰ τὸν νόον οὗτος ἄριστος  
 ἐστὶν ὀνειροκρίτας, διδάσκαλός ἐστι παρ' φόνοῖς.  
 ἄλλως καὶ σχολά ἐστι· τί γὰρ ποιεῖν ἀν ἔχοι τις  
 κείμενος ἐν φύλλοις ποτὶ κύματι μηδὲ καθεύδων, 35  
 ἀλλ' ὅνος ἐν βάμυφ τῷ τε λύχνιον ἐν πρυτανείφ.  
 φαντὶ γὰρ ἀγρυπνίαν τόδ' ἔχειν.

## ΕΤΑΙΡΟΣ

λέγει μοί ποτε νυκτὸς  
 δψιν, ἐπεὶ τά τις οἶδε λέγει μανύεν ἑταίρῳ.

## ΑΣΦΑΛΙΩΝ

δειλινὸν ὡς κατέδαρθον ἐν εἰναλίοισι πόνοισιν  
 (οὐ μὰν ἦν πολύσιτος, ἐπεὶ δειπνεῦντες ἐν ὥρᾳ, 40  
 εἰ μέμνῃ, τᾶς γαστρὸς ἐφειδόμεθ'), εἶδον ἐμαυτὸν  
 ἐν πέτρᾳ μεμαῶτα, καθεζόμενος δ' ἐδόκευον  
 ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἐδωδάν.  
 καὶ τις τῶν τραφερῶν ὠρέξατο· καὶ γὰρ ἐν ὑπνοῖς  
 πᾶσα κύων ἄρκτον μαντεύεται, ἰχθύα κῆγών. 45  
 χῶ μὲν τῷγκιστρῳ ποτεφύετο, καὶ βέεν αἷμα,  
 τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον  
 τῷ χέρῃ τεινόμενον περικλώμενον, εὐρὺν ἀγώνα,  
 πῶς νιν ἔλω μέγαν ἰχθὺν ἀφαιροτέροισι σιδάροις.  
 εἴθ' ὑπομιμάσκων τῷ τρώματος ἡρέμ' ἔνυξα, 50  
 καὶ νύξας ἔχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.

32. οὐ γὰρ νικαῖη κατὰ τὸν νόον φ.: Text. Scaliger, Wordsw. 34.  
 σχολά ἐστι Reiske et Ahrens: σχόλλοντι φ. 36. ἄλλονος φ.: corr.  
 Boissonade. ἐν βάμυφ φ.: corr. idem. 37. ἄγραν τοδ' ἔχειν φ.: corr.  
 Reiske. 37, 38. λέγει ποτε ν. δψιν τά τις ἔσσεο δὲ λέγει μάνυεν  
 ἑταίρῳ Μ: λέγω ΙΙ: λέγει μοι ποτὲ . . . πάντα τεφ δὲ λέγων μάνυον  
 Iunt.: Text. Ch. 40. οὐκ ἦν μὰν φ.: corr. Ch. monente Kaibel  
 qui οὐ μὰν οὐ scripsit. 45. ἄρτον φ.: corr. Ahrens. 49. νιν  
 Wuestemann: μὲν vulg. 50. δρ' ἐμὲ νύξα φ. 51. καὶ  
 νύξαι χαλέξα φ.: corr. Briggs et Hermann.

ἡνυσα δ' ὧν τὸν ἀεθλον, ἀνεὶλκυσα χρύσεον ἵχθυν,  
παντῷ τοι χρυσῷ πεπυκασμένον· εἶχε δὲ δεῖμα,  
μῆτι Ποσειδάωνι πέλοι πεφιλημένος ἵχθυς  
ἢ τάχα τᾶς γλαυκᾶς κειμήλιον Ἀμφιτρίτης. 55  
ἡρέμα δ' αὐτὸν ἐγὼν ἐκ τώγκιστρῳ ἀπέλυσα,  
μή ποτε τῷ στόματος τάγκιστρια χρυσὸν ἔχοιεν.  
καὶ τὸν μὲν πίστευσα καλεῖν τὸν ἐπήρατον ἵχθυν,  
ῶμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θεῖναι,  
ἀλλὰ μενεῖν ἐπὶ γᾶς καὶ τῷ χρυσῷ βασιλεύειν. 60  
ταῦτα με κάξηγειρε, τὺ δ' ὡς ἔνει λοιπὸν ἔρειδε  
τὰν γνώμαν· δρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

## ΕΤΑΙΡΟΣ

καὶ σύγε τί τρέσσεις; οὐκ ὕμοσας· οὐδὲ γὰρ ἵχθυν  
χρύσεον ὡς ἔδεις εὑρεις, ἵστα δ' ἦν ψεύδεσιν δψις,  
ἔλπις τῶν ὑπνων. ζάτει τὸν σάρκινον ἵχθυν,  
εἰ γάρ πα κνώσσων ἔτ' ἐτώσια ταῦτα ματεύσεις, 65  
μὴ σὺ θάνης λιμῷ καὶ τοῖς χρυσοῖσιν ὀνείροις.

## XXII

## ΔΙΟΣΚΟΤΡΟΙ

Τμνέομεν Λήδας τε καὶ αἴγιόχου Διὸς νίῶ,  
Κάστορα καὶ φοβερὸν Πολυδεύκεα πὺξ ἐρεθίζειν  
χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἴμᾶσιν.

52. ἡνυσιδῶν M : corr. Scaliger. 58. καὶ τὸν μὲν πιστεύσασα  
καλά γε τὸν ἡπτήρατον φ. 60. καὶ τῷ χρυσῷ Ahrens: καὶ τοι  
χρυσῷ φ, vid. notas: text. Ch. 63. καὶ σύγε τρέσσεις M:  
corr. Ahrens. 64. ἵστα δ' ἐν ψ. δψις M: εἴστα II: corr. Ahrens.  
65, 66. Versus in MSS. inverso ordine leguntur: με κνώσσων  
τοῦτο χωρία ταῦτα ματεύεις φ.: transpos. et corr. Ch.: τὸ τὰ  
χωρία Musurus: ἔτ' J. A. Hartung: ματεύεις Musurus. 67.  
κατοι φ.: corr. Scaliger.

XXII. 3. μέσοις MSS.: corr. Reiske.

ὑμνέομεν καὶ δὶς καὶ τὸ τρίτον ἄρσενα τέκνα  
 κούρης Θεστιάδος, Λακεδαιμονίους δύ' ἀδελφούς, 5  
 ἀνθρώπων σωτῆρας ἐπὶ ξυροῦ ἥδη ἔδυτων,  
 ἵππων θ', αἵματβεντα ταρασσομένων καθ' δμιλον,  
 νηῶν θ', αἱ δύνοντα καὶ οὐρανὸν ἔξανύοντα  
 ἀστρα βιαζόμεναι χαλεποῖς ἐνέκυρσαν ἀήταις.  
 οἱ δέ σφεων κατὰ πρύμναν ἀείραντες μέγα κῦμα, 10  
 ἡὲ καὶ ἐκ πρῷρθεν, ἡ διπηγ θυμὸς ἐκάστου,  
 ἐσ κοῖλην ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους  
 ἀμφοτέρους· κρέμαται δὲ σὺν ίστιφ ἄρμενα πάντα<sup>19.</sup>  
 εἰκῇ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ δμβρος  
 νυκτὸς ἐφερπούστης· παταγεῖ δ' εύρεια θάλασσα, 15  
 κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις.  
 ἀλλ' ἔμπης ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆσος  
 αὐτοῖσιν ναύτησιν διομένοις θανέεσθαι·  
 αἴψα δ' ἀπολήγοντ' ἀνεμοι, λιπαρὴ δὲ γαλάνη  
 ἀμπέλαγος· νεφέλαι δὲ διέδραμον ἀλλυδις ἀλλαι· 20  
 ἐκ δ' ἄρκτοι τ' ἐφάνησαν, δυων τ' ἀνὰ μέσσον ἀμαυρὴ  
 φάτνη σημαίνοισα τὰ πρὸς πλόον εὔδια πάντα.  
 ὡς ἀμφω θνητοῖσι βοηθοί, ως φίλοι ἀμφω,  
 ἵππης κιθαρισταί, ἀεθλητῆρες ἀοιδοί·  
 Κάστορος ἡ πρώτου Πολυδεύκεος ἄρξομ' ἀείδειν; 25  
 ἀμφοτέρους ὑμνέων Πολυδεύκεα πρῶτον ἀείσω.  
 'Η μὲν ἄρα προφυγοῦσα πέτρας εἰς ἐν ξυνιούσας  
 'Αργὸ καὶ νιφόεντος ἀταρτηρὸν στόμα Πόντου  
 Βέβρυκας εἰσαφίκανε θεῶν φίλα τέκνα φέρουσα.  
 ἐνθα μιῆς πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἐξ 30  
 τοίχων ἀνδρες ἔβαινον Ἰησονίης ἀπὸ νηός.

8. οὐρανοῦ ἔξανύτα MSS.: οὐρανὸν Hermann: text. Ch. 19.  
 ἀπολήγοντ' restituere iubet Hiller (*Beiträge* 78). 26. δείσω φ.,  
 vid. Hiller, *Beitr.* 52.

ἐκβάντες δ' ἐπὶ θῖνα βαθὺν καὶ ὑπήνεμον ἀκτὴν  
εὐνᾶς τὸ ἐστόρνυντο πυρεῖά· τε χερσὶν ἐνώμων.  
Κάστωρ δ' αἰολόπωλος δ' οἰνωπὸς Πολυδεύκης  
ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἐταίρων, 35  
παντοίην ἐν δρει θηεύμενοι ἄγριον ὅλην.  
εὑρον δὲ δέναον κρήνην ὑπὸ λισσάδι πέτρῃ  
ἥδατι πεπληθυῖαν ἀκηράτῳ· αἱ δὲ ὑπένερθεν  
λάλλαι κρυστάλλῳ ἡδὸν ἀργύρῳ ἴνδαλλοντο  
ἐκ βυθοῦ ὑψηλὰ δὲ πεφύκεσαν ἀγχόθι τεῦκαι 40  
λεῦκαι τε πλάτανοί τε καὶ ἀκρόκομοι κυπάρισσοι,  
ἀνθεά τε εὐώδη, λασίαις φύλα ἔργα μελίσσαις,  
δοστὸν ἔαρος λήγοντος ἐπιβρύει ἀν λειμῶνας.  
ἔνθα δὲ ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάσκε,  
δεινὸς ἰδεῖν, σκληρᾶσι τεθλασμένος οὖτα πυγμαῖς·  
στήθεα δὲ ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον 46  
σαρκὶ σιδηρείη, σφυρήλατος οὖτα κολοσσός.  
ἐν δὲ μύες στερεοῖσι βραχίοσιν ἀκρον ὑπὸ δμον  
ἔστασαν ἡύτε πέτροι δλοίτροχοι, οὔστε κυλίνδων  
χειμάρρους ποταμὸς μεγάλαις περιέξεσε δίναις· 50  
αὐτὰρ ὑπὲρ νῶτοιο καὶ αὐχένος ἥωρεῖτο  
ἀκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεώνων.  
τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

## ΠΟΛΥΔΕΥΚΗΣ

χαῖρε ξεῖν', δτις ἐσσι. τίνες βροτοί, ὧν δδε χῶρος;

## ΑΜΥΚΟΣ

χαίρω πῶς, δτε τὸ ἀνδρας ὁρῶ, τοὺς μὴ πρὶν ὅπωπα; 55  
Π. θάρσει. μῆτ' ἀδίκους μῆτ' ἐξ ἀδίκων φάθι λεύσσειν.

39. ἀλλαι MSS.: corr. Ruhnken. 49. ἔστασαν MSS.: corr. Ahrens. δλοίτροχοι Valck.: δλοαίτροχοι MSS. 54. δτις τὸ: δστ' M : corr. Voss.

- Α. θαρσέω, κούκ ἐκ σεῦ με διδάσκεσθαι τόδ' ἔοικεν.  
 Π. ἄγριος εἶ, πρὸς πάντα παλίγκοτος, ή ὑπερόπτης;  
 Α. τοιόσδ' οἶνον δρᾶς· τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.  
 Π. ἔλθοις, καὶ ξενίων γε τυχὸν πάλιν οἴκαδ' ἵκανοις. 60  
 Α. μήτε σύ με ξείνιζε, τά τ' ἔξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.  
 Π. δαιμόνι, οὐδ' ἀν τοῦδε πιεῖν ὑδατος σύγε δοίης;  
 Α. γνώσεαι, εἴ σεν δίψος ἀνειμένα χεῖλεα τέρσει.  
 Π. ἄργυρος η τίς δι μισθός, ἐρεῖς, φέτος σε πίθοιμεν;  
 Α. εἰς ἐνὶ χείρας δειρον ἐναντίος ἀνδρὶ καταστάσ. 65  
 Π. πυγμάχος, η καὶ ποσσὶ θειῶν σκέλος;  
 Α. . . . . . . . δύματά γ' δρθδς  
 πῦξ διατεινάμενος σφετέρης μὴ φείδεο τέχνης.  
 Π. τίς γάρ, δτῷ χείρας καὶ ἐμοὺς συνερείσω ἴμαντας;  
 Α. ἐγγὺς δρᾶς· οὐ γύννις ἐὼν κεκλήσεθ' δ πύκτης.  
 Π. η καὶ ἀεθλον ἐτοίμον, ἐφ' φ δηρισδμεθ' ἀμφω 70  
 Α. σὸς μὲν ἔγω, σὺ δ' ἐμὸς κεκλήσεαι, αἴκε κρατήσω.  
 Π. δρνίθων φοινικολόφων τοιούδε κυδοιμοί.  
 Α. εἴτ' οὖν δρνίθεσσιν ἐοικότες εἴτε λέουσι  
 γινόμεθ', οὐκ ἀλλω γε μαχεσσαίμεσθ' ἐπ' ἀεθλῷ.  
 "Η ρ'" Αμυκος, καὶ κόχλον ἐλῶν μυκήσατο κοῖλην. 75  
 οἱ δὲ θῶσ συνάγερθεν ὑπὸ σκιερὰς πλατανίστους  
 κόχλου φυσηθέντος ἀεὶ Βέβρυκες κομβωντες.  
 ὡς δ' αὕτως ἥρωας ἴων ἐκαλέσσατο πάντας  
 Μαγνήσσης ἀπὸ νηὸς ὑπερόχος ἐν δαι Κάστωρ.  
 οἱ δ' ἐπεὶ οὖν σπείρησιν ἐκαρτύναντο βοείαις 80  
 χείρας καὶ περὶ γυῖα μακροὺς εἰλιξαν ἴμαντας,  
 ἐς μέσσον σύναγον φόνον ἀλλήλοισι πνέοντες.  
 ἔνθα πολύς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,

65, 66, 67. in libris Amyci sunt. 66. Polluci dedit Reiske :  
 text. Ch. δ MSS. : corr. Ch.

δππότερος κατὰ οώτα λάβοι φάσι ήελίοιο.  
 ἵδρείη μέγαν ἄνδρα παρήλυθες ὁ Πολύδευκες, 85  
 βάλλετο δ' ἀκτίνεσσιν ἅπαν Ἀμύκοιο πρόσωπον.  
 αὐτὰρ δγ' ἐν θυμῷ κεχολωμένος ἴετο πρόσσω,  
 χερσὶ τιτυσκόμενος. τοῦ δ' ἀκρον τύψε γένειον  
 Τυνδαρίδης ἐπιόντος· δρίνθη δὲ πλέον ἡ πρίν,  
 σὺν δὲ μάχην ἑτάραξε, πολὺς δ' ἐπέκειτο νενευκὼς 90  
 ἐς γαῖαν. Βέβρυκες δ' ἐπαῦτεον, οἱ δ' ἐτέρωθεν  
 ἥρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,  
 δειδιότες μή πώς μιν ἐπιβρίσας δαμάσειε  
 χώρῳ ἐνὶ στεινῷ Τιτυῷ ἐναλίγκιος ἀνήρ.  
 ἦτοι δγ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς 95  
 ἀμφοτέρησιν ἀμυσσεν ἀμοιβαδίς, ἔσχεθε δ' δρμῆς  
 παῖδα Ποσειδάωνος ὑπερφίαλον περ ἔόντα.  
 ἔστη δὲ πληγαῖς μεθύων, ἐκ δ' ἐπτυσεν αἷμα  
 φοίνιον· οἱ δ' ἀμα πάντες ἀριστῆς κελάδησαν,  
 ὡς ἵδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε· 100  
 δύμματα δ' οἰδήσαντος ἀπεστείνωτο προσώπου.  
 τὸν μὲν ἄναξ ἑτάρασσεν ἐτώσια χερσὶ προδεικνὺς  
 πάντοθεν· ἀλλ' δτε δή μιν ἀμηχανέοντ' ἐνόησε,  
 μέσσης ρινὸς ὑπερθε κατ' ὁφρύος ἥλασε πυγμῆ,  
 πᾶν δ' ἀπέσυρε μέτωπον ἐς δστέον. αὐτὰρ ὁ πληγεὶς  
 ὑπτιος ἐν φύλλοισι τεθηλόσιν ἔξετανύσθη. 106  
 ἔνθα μάχη δριμεῖα πάλιν γένετ' ὀρθωθέντος·  
 ἀλλήλους δ' δλεκον στερεοῖς θείνοντες ἴμᾶσιν.  
 ἀλλ' δ μὲν ἐς στήθος τε καὶ ἔξω χεῖρας ἐνώμα  
 αὐχένος ἀρχηγὸς Βεβρύκων· δ' ἀεικέσι πληγαῖς 110  
 πᾶν συνέφυρε πρόσωπον ἀνίκητος Πολυδεύκης.  
 σάρκες δ' αὶ μὲν ἰδρῶτι συνίζανον, ἐκ μεγάλου δὲ  
 αἴψ' ὀλίγος γένετ' ἀνδρός· δ' αἰεὶ πάσσονα γυῖα

ἀπτομένου φορέεσκε πόνου καὶ χροιῇ ἀμείνων.  
πῶς γὰρ δὴ Διὸς νῖδος ἀδηφάγον ἄνδρα καθεῖλεν; 115  
εἰπὲ θεά, σὺ γὰρ οἰσθα· ἐγὼ δ' ἐτέρων ὑποφήτης  
φθέγξομαι, ὡς ἐθέλεις σύ, καὶ δππως τοι φίλον αὐτῷ.

"Ητοι δγε βέξαι τι λιλαιόμενος μέγα ἔργον  
σκαιῇ μὲν σκαιῇ Πολυδεύκεος Ἑλλαβε χείρα,  
δοχμὸς ἀπὸ προβολῆς κλινθείς, ἐτέρη δ' ἐπιβαίνων  
δεξιτερῆς ἥμεγκεν ἀπὸ λαγόνος πλατὺ γυῖον. 121  
καὶ κε τυχὸν ἔβλαψεν Ἀμυκλαίων βασιλῆα.  
ἄλλ' δγ' ὑπεξανέδυ κεφαλῇ, στιβαρῇ δ' ἄμα χειρὶ<sup>1</sup>  
πλῆξεν ὑπὸ σκαιδὺν κρόταφον καὶ ἐπέμπεσεν ὅμῳ.  
ἐκ δ' ἔχυθη μέλαν αἷμα θιώς κροτάφοιο χανύντος. 125  
λαιῇ δὲ στόμα κόψε, πυκνοὶ δ' ἀράβησαν δδόντες.  
αἱὲ δ' δξυτέρῳ πιτύλῳ δηλεῖτο πρόσωπον,  
μέχρι συνηλοίησε παρήια. πᾶς δ' ἐπὶ γαίῃ  
κεῖτ' ἀλλοφρονέων, καὶ ἀνέσχεθε νεῖκος ἀπαυδῶν  
ἀμφοτέρας ἄμα χείρας, ἐπεὶ θανάτου σχεδὸν ἦν. 130  
τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξε,  
ὦ πύκτη Πολύδευκες· δμοσσε δέ τοι μέγαν δρκον,  
δν πατέρ ἐκ πόντοιο Ποσειδάωνα κικλήσκων,  
μήποτ' ἔτι ξείνοισιν ἐκῶν ἀνιηρὸς ἔσεσθαι.

Καὶ σὺ μὲν ὕμνησαί μοι ἄναξ. σὲ δὲ Κάστορ ἀείσω,  
Τυνδαρίδη ταχύπωλε δορυσσόνε χαλκεοθώρηξ. 136

Τὼ μὲν ἀναρπάξαντε δύω φερέτην Διὸς νιὼ  
δοιὰς Λευκίπποιο κόρας· δοιὼ δ' ἄρα τώγε  
ἔσσυμένως ἐδίωκον ἀδελφεώ νῦν Ἀφαρῆος,  
γαμβρὸ μελλογάμω, Λυγκεὺς καὶ δ καρτερὸς Ἰδας.  
ἄλλ' ὅτε τύμβον ἵκανον ἀποφθιμένου Ἀφαρῆος, 141  
ἐκ δίφρων ἄμα πάντες ἐπ' ἀλλήλοισιν δρουσαν,

134. ἐπί Stephanus : ἐπί Iunt.

ἔγχεσι καὶ κοῖλοισι βαρυνόμενοι στακέεσσι.

Λυγκεὺς δ' αὐτὸς μετέειπεν ὑπὲκ κόρυθος μέγ' ἀύσας·

Δαιμόνιοι, τί μάχης ἴμείρετε; πῶς δ' ἐπὶ νύμφαις  
ἀλλοτρίαις χαλεποῖ, γυμναὶ δ' ἐν χερσὶ μάχαιραι; 146  
ἡμῖν τοι Λεύκιππος ἔὰς ἔδνωσε θύγατρας

τάσσει πολὺ προτέροις, ἡμῖν γάμος οὗτος ἐν δρκῷ·

ὑμεῖς δ' οὐ κατὰ κόσμον ἐπ' ἄλλοτροις λεχέεσσιν

βουσὶ καὶ ἡμιόνοισι καὶ ἄλλοισι κτεάτεσσιν 150

ἄνδρα παρετρέψασθε, γάμον δ' ἐκλέπτετε δώροις.

ἢ μὰν πολλάκις ὅμμιν ἐνώπιον ἀμφοτέροισιν

αὐτὸς ἐγὼ τάδ' ἔειπα καὶ οὐ πολύμυθος ἐών περ·

“οὐχ οὔτω φίλοι ἄνδρες ἀριστήεσσιν ἔοικε

μνηστεύειν ἀλόχους, αἷς νυμφίοι ήδη ἔτοιμοι. 155

πολλὴ τοι Σπάρτη, πολλὴ δ' ἵππηλατος Ἡλις,

Ἄρκαδίη τ' εὔμηλος Ἀχαιῶν τε πτολίεθρα,

Μεσσήνη τε καὶ Ἄργος ἅπασά τε Σισυφὸς ἀκτή·

ἔνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται

μυρίαι οὔτε φυῆς ἐπιδευέεις οὔτε νῦνοιο. 160

τάων εὐμαρὲς ὅμμιν ὁπούειν ἂς κ' ἐθέλητε·

ὡς ἀγαθοῖς πολέες βούλοιντό κε πενθεροὶ εἶναι

ὑμεῖς δ' ἐν πάντεσσι διάκριτοι. ἡρώεσσι,

καὶ πατέρες καὶ ἀνωθεν ἀπαν πατρώιον αἶμα.

ἄλλα φίλοι τοῦτον μὲν ἔάσατε πρὸς τέλος ἐλθεῖν 165

ἄμμι γάμον· σφῶν δ' ἄλλον ἐπιφραξώμεθα πάντες.”

ἴσκον τοιάδε πολλά, τὰ δ' εἰς ὑγρὸν φέρετο κῦμα

πνοιῇ ἔχουσ' ἀνέμοιο, χάρις δ' οὐχ ἔσπετο μύθοις.

σφῶ γὰρ ἀκηλήτω καὶ ἀπηνέεις. ἀλλ' ἔτι καὶ νῦν

πείθεσθε· ἄμφω δ' ὅμμιν ἀνεψιῶ ἐκ πατρὸς ἐστόν. 170

εἰ δ' ὑμῖν κραδίη πόλεμον ποθεῖ, αἴματι δὲ χρὴ

νεῖκος ἀναρρήγεντας δόμοίον ἔγχεα λοῦσαι,

"Ιδας μὲν καὶ δμαιμος ἐμός, κρατερὸς Πολυδεύκης,  
χεῖρας ἐρωήσουσιν ἀπεχθομένης ὑσμίνης,  
νῷι δ', ἔγῳ Κάστωρ τε, διακρινώμεθ' ἄρηι 175  
δπλοτέρῳ γεγαῶτε. γονεῦσι δὲ μὴ πολὺ πένθος  
ἡμετέροισι λίπωμεν. ἄλις νέκυς ἐξ ἐνδος οἴκου  
εἰς· ἀτὰρ ὥλλοι πάντες ἐυφρανέουσιν ἔταιρους  
νυμφίοι αὐτὶ νεκρῶν, ὑμεναιώσουσι δὲ κούρας  
τάσδ· ὀλίγῳ τοι ἔοικε κακῷ μέγα νεῖκος ἀναιρεῖν. 180  
Ἐπει, τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμόνια θήσειν.  
τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὕδων τεύχε' ἔθεντο,  
ῳ γενεῇ προφέρεσκον· δ δ' ἐς μέσον ἤλυθε Λυγκεύς,  
σείων καρτερὸν ἔγχος ὑπ' ἀσπίδος ἀντυγα πρώτην.  
ῳ δ' αὕτως ἄκρας ἐτινάξατο δούρατος ἄκμὰς 185  
Κάστωρ· ἀμφοτέροις δὲ λόφων ἐπένευον ἔθειραι.  
ἔγχεσι μὲν πρώτιστα τιτυσκόμενοι πόνον εἶχον  
ἄλλήλων, εἴ πού τι χροδὸς γυμνωθὲν ἴδοιεν.  
ἄλλ' ἥτοι τὰ μὲν ἄκρα πάρος τινὰ δηλήσασθαι  
δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα. 190  
τὼ δ' ἄρο ἐκ κολεοῖο ἐρυσσαμένω φόνον αὗτις  
τεύχον ἐπ' ἄλλήλοισι· μάχης δ' οὐ γίνετ' ἐρωή.  
πολλὰ μὲν ἐς σάκος εύρῳ καὶ ἵπποκομον τρυφάλειαν  
Κάστωρ, πολλὰ δ' ἐνυξεν ἄκριβῆς δμμασι Λυγκεὺς  
τοῖο σάκος, φοίνικα δ' ὅσον λόφον ἵκετ' ἄκωκή. 195  
τοῦ μὲν ἄκρην ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα  
φάσγανον ὃξὺ φέροντος ὑπεξαναβὰς ποδὶ Κάστωρ  
σκαιῷ· δ δὲ πληγεὶς ἔίφος ἔκβαλεν, αἴψα δὲ φεύγειν  
ώρμήθη ποτὶ σῆμα πατρός, τόθι καρτερὸς "Ιδας  
κεκλιμένος θηεῖτο μάχην ἐμφύλιον ἀνδρῶν. 200  
ἄλλὰ μεταΐξας πλατὺ φάσγανον ὡσε διαπρὸ

Τυνδαρίδης λαγόνος τε καὶ δμφαλοῦ· ἔγκατα δ' εἴσω  
χαλκὸς ἄφαρ διέχενεν· δ δ' ἐς στόμα κεῖτο νενευκὼς  
Λυγκεύς, καὸς δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν  
ὑπνος.

οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίγη εἶδε πατρῷη 205  
παιδῶν Λαοκόωσσα φίλον γάμον ἐκτελέσαντα.  
ἡ γὰρ δγε στήλην Ἀφαρῆιον ἔξανέχουσαν  
τύμβου ἀναρρήξας ταχέως Μεσσήνιος"Ιδας  
μέλλε κασιγνήτοιο βαλεῖν σφετέροιο φονῆα·  
ἄλλα Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὴν 210  
μάρμαρον, αὐτὸν δὲ φλογέψη συνέφλεξε κεραυνῷ.  
οὗτος Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἐλαφρῷ.  
αὐτοὶ τε κρατέοντε καὶ ἐκ κρατέοντος ἔφυσαν.

Χάιρετε Λήδας τέκνα, καὶ ἡμετέροις κλέος ὑμνοῖς  
ἐσθλὸν ἀεὶ πέμποιτε· φίλοι δέ τε πάντες ἀοιδοὶ 215  
Τυνδαρίδαις Ἐλένη τε καὶ ἄλλοις ἡρώεσσιν,  
Ἰλιον οἱ διέπερσαν ἀρήγοντες Μενελάῳ.  
ὑμῖν κῦδος ἀνακτεῖ ἐμῆσατο Χῖος ἀοιδός,  
ὑμνήσας Πριάμοιο πόλιν καὶ νῆας Ἀχαιῶν  
Ἰλιάδας τε μάχας Ἀχιλῆα τε πύργον ἀυτῆς· 220  
ὑμῖν αὖ καὶ ἔγω λιγεῶν μειλίγματα Μουσέων,  
οἵ αὐταὶ παρέχουσι καὶ ως ἐμδος οἰκος ὑπάρχει,  
τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδαῖ.

## XXIII

## ΕΡΑΣΤΗΣ

Ἄνηρ τις πολύφιλτρος ἀπηνέος ἥρατ' ἐφάβω,  
τὰν μορφὰν ἀγαθῶ, τὸν δὲ τρόπον οὐκέθ' ὁμοίω.

213. κρατεόντε Musurus (Iunt.) : κρατέουσι D : κρατέοντες φ.

μίσει τὸν φιλέοντα καὶ οὐδὲ ἐν ἀμερον εἶχε,  
κούκ ἥδει τὸν Ἔρωτα, τίς ἦν θεός, ἡλίκα τόξα  
χερσὶ κρατεῖ, πῶς πικρὰ βέλη ποτικάρδια βάλλει· 5  
πάντα δὲ κήν μύθοισι καὶ ἐν προσόδοισιν ἀτειρής.  
οὐδέ τι τῶν πυρσῶν παραμύθιον, οὐκ ἀμάρυγμα  
χεῖλεος, οὐκ δσσων λιπαρὸν σέλας, οὐ ρόδα μάλων,  
οὐ λόγος, οὐχὶ φίλαμα, τὸ κουφίζει τὸν ἔρωτα.  
οῖα δὲ θὴρ ὑλαῖος ὑποπτεύησι κυναγώς, 10  
οὕτως πάντ' ἐποίει ποτὶ τὸν φίλον· ἀγρια δ' αὐτῷ  
χεῖλεα καὶ κῶραι δεινὸν βλέπον· εἶχε γὰρ δγκον·  
τῷ δὲ χολᾶ τὸ πρόσωπον ἀμείβετο, φεῦγε δ' ἀπὸ χρῶς  
ὑβριν τᾶς ὄργᾶς περικείμενος. ἀλλὰ καὶ οὕτως  
ἥν καλέσ· ἐξ ὄργᾶς ἐρεθίζετο μᾶλλον ἐραστάς. 15  
λοίσθιον οὐκ ἥνεικε τόσαν φλόγα τᾶς Κυθερείας,  
ἀλλ' ἐλθὼν ἔκλαιε ποτὶ στυγνοῖσι μελάθροις,  
καὶ κύσε τὰν φλιάν, οὕτω δ' ἀνενείκατο φωνάν.

“Αγριε πᾶι καὶ στυγνέ, κακᾶς ἀνάθρεμμα λεαίνας,  
λάινε παῖ καὶ ἔρωτος ἀνάξιε, δῶρά τοι ἥλθον 20  
λοίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον· οὐκέτι πὰρ σὲ  
κῶρ' ἐθέλω λύπης κεχολωμένος, ἀλλὰ βαδίζω,  
ἐνθα τύ μεν κατέκρινας, δπῃ λόγος ἥμεν ἀταρπὸν  
ξυνάν, τοῖσιν ἐρῶσι τὸ φάρμακον ἐνθα τὸ λάθος.  
ἀλλὰ καὶ ἥν ὅλον αὐτὸ λαβὼν ποτὶ χεῖλος ἀμέλειω, 25  
οὐδ' οὕτως σβέσσω τὸν ἐμὸν χόλον. ἄρτι δὲ χαίρειν

XXIII. 5. ποτὶ παιδία MSS. : corr. Stephanus. 8. βοδόμαλον

Aldine : βοδόμαλον φ : corr. Ahrens. 10. θὴρ ὑλαῖος Ald. :  
θηβυλέος φ. 12. εἰχεν ἀνάγκαν φ : text. Ch. 15. ἐξ ὄργᾶς  
Auber. : δ' ἐξόρπας. φ. 16. ἥνεικε Steph. : ἔνι καὶ φ. τόσαμφασ-  
τατος φ : text. Eldick. 22. λύπης φ : λυπῆν Iunt. κεχολωμένος  
Aldine : -οι Iunt. : ποχολωμένος φ : text. Meineke. 23.  
ἀταρπὸν ξυνόν φ : corr. Toup. 26. οὐδὲ τῶς φ : corr. Briggs.  
χόλον φ : πόθον Iunt. vulg.

τοῖσι τεοῖς προθύροις ἐπιτέλλομαι. οἶδα τὸ μέλλον.  
 καὶ τὸ ρόδον καλόν ἔστι, καὶ ὁ χρόνος αὐτὸν μαραίνει·  
 καὶ τὸ ἵον καλόν ἔστιν ἐν εἴᾳρι, καὶ ταχὺ γηρᾶ·  
 λευκὸν τὸ κρίνον ἔστι, μαραίνεται ἀνίκα πίπτη· 30  
 ἀ δὲ χιῶν λευκά, καὶ τάκεται ἀνίκα πασθῆ.  
 καὶ κάλλος καλόν ἔστι τὸ παιδικόν, ἀλλ' ὀλύγον ζῆ.  
 ἥξει καιρὸς ἐκεῖνος, ὅπανίκα καὶ τὸ φιλάσεις,  
 ἀνίκα τὰν κραδίαν ὀπτεύμενος ἀλμυρὰ κλαύσῃ.  
 ἀλλὰ τὸν παῖν καὶ τοῦτο πανύστατον ἀδύ τι ρέξον· 35  
 ὅππόταν ἔξενθῶν ἡρτημένον ἐν προθύροισι  
 τοῖσι τεοῖσιν ἰδης τὸν τλάμονα, μή με παρένθης,  
 στᾶθι δὲ καὶ βραχὺ κλαύσον, ἐπισπείσας δὲ τὸ δάκρυ  
 λύσον τῷ σχοίνῳ με καὶ ἀμφίθες ἐκ ρεθέων σῶν 39  
 εἴματα καὶ κρύψθν με, τὸ δὲ αὖ πύματόν με φίλασον,  
 κάν νεκρῷ χάρισαι τὰ σὰ χεῖλεα. μή με φοβαθῆς·  
 οὐ δύναμαι λυπεῖν σε, διαλλάξεις με φιλάσσας.  
 χῶμα δέ μοι χῶσόν τι ὅ μεν κρύψει τὸν ἔρωτα.  
 κάν ἀπίης, τόδε μοι τρὶς ἐπαίασον· ὃ φίλε κεῖσαι.  
 ἦν δὲ θέλης, καὶ τοῦτο· καλὸς δέ μοι ὄλεθ' ἐταῖρος. 45  
 γράψον καὶ τόδε γράμμα, τὸ σοῖς τοίχοισι χαράξω·  
 “τοῦτον ἔρως ἔκτεινεν. ὀδοιπόρε, μὴ παροδεύσῃς,  
 ἀλλὰ στὰς τόδε λέξον ἀπηνέα εἰχεν ἐταῖρον.”

“Ωδ’ εἰπὼν λίθον εἶλκεν, ἐρεισάμενος δὲ ἐπὶ τοίχῳ  
 ἀχρι μέσων οὐδῶν φοβερὸν λίθον ἀπτετ’ ἀπ’ αὐτῶν, 50

27. ἐπιβάλλομαι vulg.: corr. Reiske. 31. παχθῆ. vulg.:  
 text. Ch. 34. κλαύσεις vulg.: corr. Meineke. 42. οὐ  
 δύναμαι ζῆν εἴγε διαλλ. Iunt.: οὐ δύναμαι εἴν σε διαλλ. φ: text.  
 Paley. 43. χῶσόν τι Ahrens: κοῦλόν τι φ: κούλανον  
 Musurus. 44. ἐπάπυσον vulg.: corr. Ahrens. 45. ἦν δὲ  
 θέλης Ahrens: ἦν δὲ λῆσ φ. 46. τοίχοισι Schaefer, Porson:  
 στίχοισι φ. 49. εἶλκεν Meineke: εἶλεν vulg. 50. ἀπτετ’  
 Ch.: ὀπτετ’ vel ὀππότε MSS.: ἡπτεν Iunt. vulg. In reliquis  
 vulgatam servavi.

τὰν λεπτὰν σχοινίδα, βρόχον δ' ἐνέβαλλε τραχήλῳ,  
 τὰν ἔδραν δ' ἐκύλισεν ὑπὲκ ποδὸς, ἡδ' ἐκρεμάσθη  
 νεκρός. δοῦλος αὐτὸς ὁ θύρας καὶ τὸν νεκρὸν εἰδεν  
 αὐλᾶς ἔξιδίας ἡρτημένου, οὐδὲ ἐλυγίχθη  
 τὸν ψυχάν, οὐ κλαῦσε νέον φόνου, ἀλλ' ἐπὶ νεκρῷ 55  
 εἵματα πάντ' ἐμίανεν, ἐφαβικὰ βαῖνε δὲς ἄθλα  
 γυμναστῶν, καὶ τὴλε φίλων ἐπεμαίετο λουτρῶν,  
 καὶ ποτὶ τὸν θεύν ἡλθε, τὸν ὑβριστε· λαϊνέας δὲ  
 ἴστατ' ἀπὸ κρηπίδος ἐς ὕδατα· τῷ δὲ ἐφύπερθεν  
 ἀλατο καὶ τῶγαλμα, κακὸν δὲ ἐκτεινεν ἐφαβον· 60  
 νῦν δὲ ἐφοινίχθη· παιδὸς δὲ ἐπενάχετο σῶμα.  
 χαίρετε τοὺς φιλέοντες· δοῦλος μισῶν ἐφονεύθη.  
 στέργετε δὲ οἱ μισεῦντες· δοῦλος θεός οἶδε δικάζειν.

## XXIV

## ΗΡΑΚΛΙΣΚΟΣ

'Ηρακλέα δεκάμηνον ἔόντα πόχ' ἀ Μιδεᾶτις  
 'Αλκμήνα καὶ νυκτὶ νεώτερον 'Ιφικλῆα,  
 ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,  
 χαλκεῖαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου  
 'Αμφιτρύων καλὸν δπλον ἀπεσκύλευσε πεσόντος. 5  
 ἀπτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παιδῶν·

56. ἐφαβικά, . . . ἄθλω φ: corr. Ahrens. 59. ἴστατο nihil mutandum, vid. notas: ἴστατ' Higt. ed. recent: ἴστ' Meineke. ἐς ὕδατα· τῷ δὲ Ameis post Reiske: ἐς ὕδατα δὲ φ. ἀπὸ κρηπίδος ἔρως ὕδατων Iunt. 61. νῦν Sanctamand: ὅμα φ: αἷμα Iunt.: σῶμα Meineke: φωνὴ φ vulg. 63. οἵμεις εἴητες II: ὕμεις M: ὕμεις ἀττας Iunt.: egregie corr. Ahrens.

XXIV-XIX. Ahrens: Codicum pro optimo habendus D: adhibenda igitur Ahrentis potius quam Ziegleri collatio.

“Εῦδετ’ ἐμὰ βρέφεα γλυκερὸν καὶ ἐγέρσιμον ὑπνον,  
εῦδετ’ ἐμὰ ψυχά, δύν ἀδελφεώ, εὔσοα τέκνα.  
δλβιοι εὐνάξοισθε καὶ δλβιοι ἀῶ ἵκοισθε.”

“Ως φαμένα δίνασε σάκος μέγα· τοὺς δ’ ἔλαβ’  
ὑπνος.

10

ἀμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος  
‘Ορίωνα κατ’ αὐτόν, δ’ ἀμφαῖνει μέγαν ώμον,  
τᾶμος ἀρ' αἰνὰ πέλωρα δύω πολυμήχανος “Ηρη  
κυανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας  
ῳρσεν ἐπὶ πλατὺν οὐδόν, δθι σταθμὰ κοῖλα θυράων 15  
εἶκεν, ἀπειλήσασα φαγεῖν βρέφος ‘Ηρακλῆα.

τὼ δ’ ἐξειληθέντες ἐπὶ χθονὶ γαστέρας ἀμφω  
αίμοβόρους ἐκύλιον· ἀπ’ ὁφθαλμῶν δὲ κακὸν πῦρ  
ἐρχομένοις λάμπεσκε, βαρὺν δ’ ἐξέπτυον ιόν.

ἀλλ’ δτε δὴ παίδων λιχμώμενοι ἐγγύθευν ἡνθον, 20  
καὶ τότ’ ἀρ’ ἐξέγροντο, Διὸς νοέοντος ἀπαντα,  
‘Αλκμήνας φῦλα τέκνα, φάσος δ’ ἀνὰ οἰκον ἐτύχθη.

ἡτοι δγ’ εὐθὺς ἀυσεν, δπως κακὰ θηρί’ ἀνέγνω  
κοῖλους ὑπὲρ σάκεος καὶ ἀναιδέας εἶδεν δδόντας,

‘Ιφικλέης, οὐλαν δὲ ποσὶν διελάκτισε χλαῖναν, 25  
φευγέμεν δρμαίνων· δ’ ἐναντίος εἴχετο χερσὶν  
‘Ηρακλέης, ἀμφω δὲ βαρεῖ ἐνεδήσατο δεσμῷ,  
δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ κέκρυπται  
οὐλομένοις ὀφίεσσιν, δ καὶ θεοὶ ἐχθαίροντι.

τὼ δ’ αὐτε σπείραισιν ἐλισσέσθην περὶ παῖδα 30  
δψίγονον γαλαθηνόν, ὑπὸ τροφῷ αἰὲν ἀδακρυν·  
ἀψ δὲ πάλιν διέλυον ἐπεὶ μογέοιεν ἀκάνθας,  
δεσμοῦ ἀναγκάίου πειρώμενοι ἔκλυσιν εὑρεῖν.

16. εἰκεν Stadtmüller: οἴκου MSS. 17. ἐξειλυσθέντες D vulg.: corr. Ziegler.

Αλκμήνα δ' ἐσάκουσε βοῶς καὶ ἐπέγρετο πράτα·

“Ανσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἵσχει  
δκυηρόν·” 35

ἀνστα, μηδὲ πόδεσσιν ἐοῖς ὑπὸ σάνδαλα θείγες.  
οὐκ ἀλεῖς, παίδων δὲ νεώτερος δσσον ἀντεῖ;  
ἢ οὐ νοέεις, δτι νυκτὸς ἀωρὶ που, οἱ δέ τε τοῖχοι  
πάντες ἀριφραδέεις, καθαρᾶς ἀπερ ἡριγενείας;  
ἔστι τί μοι κατὰ δῶμα νεώτερον, ἔστι φίλ' ἀνδρῶν.” 40  
“Ως φάθ'. δ' ἐξ εὐνᾶς ἀλόχῳ κατέβαινε  
πιθήσας·

δαιδάλεον δ' ὥρμασε μετὰ ξίφος, δοι ὑπερθεν  
κλιντῆρος κεδρίνου περὶ πασσάλῳ αἰὲν δωρτο.  
ἥτοι δγ' ὡριγυνάτο νεοκλώστου τελαμῶνος,  
κουφίζων ἑτέρᾳ κολεὸν μέγα, λάτινον ἔργον. 45  
ἀμφιλαφῆς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν δρφνας·  
δμῶας δὴ τότ' ἀνσεν ὑπνον βαρὺν ἐκφυσῶντας.

“Οἰστε πῦρ δτι θᾶσσον ἀπ' ἐσχαρεῶνος ἐλόντες,  
δμῶες ἐμοὶ, στιβαροὺς δὲ θυρᾶν ἀνακόψατ' δχῆας.”

“ἀνστατε δμῶες ταλασίφρονες. αὐτὸς ἀντεῖ.” 50

“Η ρά γυνὰ Φοίνισσα μύλαις ἐπι κοῦτον ἔχουσα.  
οἱ δ' αἶψα προγένοντο λύχνοις ἀμα δαιομένοισι  
δμῶες. ἐνεπλήσθη δὲ δόμος σπεύδοντος ἐκάστου.  
ἥτοι ἄρ' ὡς εἴδοντ' ἐπιτίθιον Ἡρακλῆα  
θῆρε. δύω χείρεσσιν ἀπρὶξ ἀπαλαῖσιν ἔχοντα, 55  
συμπλήγδην ἴαχησαν· δ' ἐσ πατέρ' Ἀμφιτρύωνα  
ἐρπετὰ δεικανάσκεν, ἐπάλλετο δ' ὑψόθι χαίρων  
κουροσύνᾳ, γελάσας δὲ πάρος κατέθηκε ποδοῖν  
πατρὸς ἐοῦ θανάτῳ κεκαρωμένα δεινὰ πέλωρα.

36. θείης vulg.: corr. Schaefer. 39. ἀπερ Briggs: ἀτερ vulg.  
Possis etiam ἀτερ β' legere.

Αλκμήνα μὲν ἔπειτα ποτὶ σφέτερον βάλε κόλπον δο  
ξηρὸν ὑπαὶ δείους ἀκρόχλοον Ἰφικλῆα·

Αμφιτρύων δὲ τὸν ἄλλον ὑπ’ ἀμνείαν θέτο χλαιναν  
παῖδα, πάλιν δ’ ἐς λέκτρον ἵων ἐμνάσατο κοίτου.

ὅρνιθες τρίτον ἀρτι τὸν ἐσχατον δρθρον ἀειδον·

Τειρεσίαν τόκα μάντιν ἀλαθέα πάντα λέγοντα 65

Αλκμήνα καλέσασα τέρας κατέλεξε νεοχμόν,  
καὶ νιν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἔμελλεν,  
ἡνώγει. “μηδὲ εἴ τι θεοὶ νοέοντι πονηρόν,  
αἰδόμενος σύ με κρύπτε· καὶ ὡς οὐκ ἔστιν ἀλύξαι  
ἀνθρώποις ὃ τι Μοῖρα κατὰ κλωστῆρος ἐπείγει. 70  
ἄλλ’ Εὐηρείδα μάλα σε φρονέοντα διδάσκω.”

Τόσος’ ἔλεγεν βασίλεια· δὸς δ’ ἀνταμείβετο τοίως·

“Θάρσει ἀριστοτόκεια γύναι, Περσήιον αἷμα.

Θάρσει· μελλόντων δὲ τὸ λώιον ἐν φρεσὶ θέσθαι.

ναὶ γὰρ ἐμὸν γλυκὺ φέγγος ἀποιχόμενον πάλαι  
δισσων, 75

πολλὰὶ Ἀχαιαδῶν μαλακὸν περὶ γούνατι νῆμα  
χειρὶ κατατρίψοντι ἀκρέσπερον ἀείδοισαι

Αλκμήναν δονομαστί, σέβας δ’ ἐση Ἀργείαισι.

τοῖος ἀνὴρ ὅδε μέλλει ἐς οὐρανὸν ἀστρα φέροντα  
ἀμβαινειν τεὸς νίος, ἀπὸ στέρνων πλατὺς ἥρως, 80

οὐ καὶ θηρία πάντα καὶ ἀνέρες ἡσσονες ἄλλοι.

δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἰκεῖν  
μόχθους, θυητὰ δὲ πάντα πυρὰ Τραχίνιος ἔξει.

γαμβρὸς δ’ ἀθανάτων κεκλήσεται, οὐ τάδ’ ἐπώρσαν  
κινώδαλα φωλεύοντα βρέφος διαδηλήσασθαι. 85

61. ἀκρόχλοον Hecker: ἀκράχολον D. 69. καὶ ὡς MSS.:  
corr. Hermann. 71. μάντι Εὐηρείδα D: μάντιν II: ἄλλ’  
Ahrens.

ἔσται δὴ τοῦτ' ἀμαρ, ὅπηνίκα νεβρὸν ἐν εὐνῷ  
 καρχαρόδων σύνεσθαι ἴδων λύκος οὐκ ἔθελήσει.  
 ἀλλὰ γύναι πῦρ μέν τοι ὑπὸ σποδῷ εὔτυκον  
 ἔστω,  
 κάγκανα δ' ἀσπαλάθου ἔνδι' ἔτοιμάσατ' ἡ παλιούρου  
 ἡ βάτου ἡ ἀνέμῳ δεδονημένον αὖν ἄχερδον. 90  
 καὶ εἰ δὲ τώδ' ἀγρίαισιν ἐπὶ σχίζαισι δράκοντε  
 νυκτὶ μέσῃ, ὅκα παῖδα κανεῖν τεδν ἥθελον αὐτοῖ.  
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις  
 βίψάτω εὐ μάλα πᾶσαν ὑπὲρ ποταμοῦ φέρουσα  
 φωγάδας ἐς πέτρας ὑπερούριον, ἀψ δὲ νέεσθαι 95  
 ἀστρεπτος· καθαρῷ δὲ πυρώσατε δῶμα θεείῳ  
 πράτον, ἔπειτα δ' ἀλεσσι μεμιγμένον, ώς νενόμισται,  
 θαλλῷ ἐπιρράνειν ἐστεμμένῳ ἀβλαβῆς ὕδωρ.  
 Ζηνὶ δ' ἐπιρρέει καθυπερτέρῳ ἀρσενα χοῖρον,  
 δυσμενέων αἱὲν καθυπέρτεροι ώς τελέθοιτε.” 100

Φᾶ, καὶ ἐρωήσας ἐλεφάντινον φέρετο δίφρον  
 Τειρεσίας πολλοῖσι βαρύς περ ἐὼν ἐνιαυτοῖς.

‘Ηρακλέης δ' ὑπὸ ματρὶ νέον φυτὸν ὃς ἐν ἀλωῷ  
 ἐτρέφετ’ Ἀργείου κεκλημένος Ἀμφιτρύωνος. 105  
 γράμματα μὲν τὸν παῖδα γέρων Λίνος ἐξεδίδαξεν,  
 σὺδος Ἀπόλλωνος μελεδωνεὺς ἀγρυπνος ἥρως,  
 τέξον δ' ἐντανύσαι καὶ ἐπίσκοπον εἶναι δίστων  
 Εὔρυτος ἐκ πατέρων μεγάλαις ἀφνειδὸς ἀρούραις.  
 αὐτὰρ ἀοιδὸν ἔθηκε καὶ ἀμφῷ χείρας ἐπλασσε  
 πυξίνᾳ ἐν φόρμιγγι Φιλαμμονίδας εὔμολπος. 110  
 δοσσα δ' ἀπὸ σκελέων ἐδροστρόφοι Ἀργόθεν ἄνδρες  
 ἀλλάλους σφάλλοντι παλαίσμασιν, δοσσά τε πύκται  
 δεινοὶ ἐν ἴμάντεσσιν, ἀ τ' ἐς γαῖαν προπεσόντες

98. ἐστεμμένον MSS. : text. Schaefer.

πάμμαχοι ἔξεύροντο σοφίσματα σύμφορα τέχνᾳ,  
πάντ' ἔμαθ' Ἐρμείαο διδασκόμενος παρὰ παιδὶ 115  
'Αρπαλύκῳ Φανοτῇ, τὸν οὐδ' ἀν τηλόθι λεύσσων  
θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι.  
τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ.  
ἴππους δ' ἔξελάσασθαι ὑφ' ἄρματι, καὶ περὶ νύσσαν  
ἀσφαλέως κάμπτοντα τροχῷ σύριγγα φυλάξαι, 120  
'Αμφιτρύων δν παῖδα φίλα φρονέων ἐδίδαξεν  
αὐτός, ἐπεὶ μάλα πολλὰ θῶν ἔξήρατ' ἀγώνων  
Ἄργει ἐν ἵπποβότῳ κειμήλια, καὶ οἱ ἀγεῖς  
δίφροι, ἐφ' ὧν ἐπέβαινε, χρόνῳ διέλυσαν ἴμάντας.  
δούρατι δὲ προβολαίῳ ὑπ' ἀσπίδι ὕμον ἔχοντα 125  
ἀνδρὸς ὀρέξασθαι εἰφέων τ' ἀνέχεσθαι ἀμυχμόν,  
κοσμῆσαι τε φάλαγγα λόχον τ' ἀναμετρήσασθαι  
δυσμενέων ἐπιόντα καὶ ἵππήσσι κελεῦσαι  
Κάστωρ 'Ιππαλίδας δέδαεν, φυγὰς Ἀργεος ἐνθών,  
διππόκα κλάρον ἀπαντα καὶ οἰνόπεδον μέγα Τυδεὺς  
ναῖε παρ' Ἀδρήστοιο λαβὼν ἵππήλατον Ἀργος. 131  
Κάστορι δ' οὕτις δμοῖος ἐν ἡμιθέοις πολεμιστὴς  
ἄλλος ἔην πρὶν γῆρας ἀποτρῆψαι νεότητα.  
Ὦδε μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.  
εὐνὰ δ' ἡς τῷ παιδὶ τετυγμένα ἀγχόθι πατρὸς 135  
δέρμα λεόντειον μάλα οἱ κεχαρισμένον αὐτῷ,  
δεῖπνον δὲ κρέα τ' ὁπτὰ καὶ ἐν κανέῳ μέγας ἅρτος  
Δωρικός· ἀσφαλέως κε φυτοσκάφον δινδρα κορέσσαι.  
αὐτὰρ ἐπ' ἀματι τυννὸν ἀνευ πυρὸς αἴνυτο δόρπον.  
εἶματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἔννυτο κνάμας. 140

114. σοφίσματα Meineke : παλαίσματα MSS. 125. ὕμον Ch.  
νῶτον MSS. : κῶλον Ahrens.

## XXV

## ΗΡΑΚΛΗΣ ΛΕΟΝΤΟΦΟΝΟΣ

Τὸν δ' ὁ γέρων προσέειπε φυτῶν ἐπίουρος ἀροτρεὺς  
παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·

“Ἐκ τοι ἔεινε πρόφρων μυθήσομαι δσσ' ἔρεείνεις,

Ἐρμέω ἀζόμενος δεινὴν δπιν εἰνοδίοιο·

τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι, 5  
εἴ κεν ὁδὸν ἄχρειον ἀνήνηταί τις ὁδίτην.

ποῖμναι μὲν βασιλῆος εὔτριχες Αύγείαο  
οὐ πᾶσαι βόσκονται ἵαν βόσιν οὐδ' ἔνα χῶρον·

ἀλλ' αἱ μέν ρά νάοντος ἐπ' ὅχθαις ἀμφ' Ἐλισοῦντος,  
αἱ δ' ἱερὸν θείοι παρὰ ρόον Ἀλφειοῖο, 10

αἱ δ' ἐπὶ Βουνπρασίου πολυβότρυνος, αἱ δὲ καὶ ὡδε.  
χωρὶς δὴ σηκοί σφι τετυγμένοι εἰσὶν ἐκάσταις.

αὐτὰρ βουκολίοισι περιπλήθουσί περ ἔμπης  
πάντεσσιν νομοὶ ὁδε τεθλότες αἰὲν ἔασι,

Μηνίου ἀμμέγα τῦφος, ἐπεὶ πολυειδέα ποίην 15  
λειμῶνες θαλέθουσιν ὑπόδροσοι εἰαμεναί τε

εἰς ἄλις, ἢ ρά βθεσσι μένος κεραῆσιν ἀέξει.  
αὐλις δέ σφισιν ἥδε τεῆς ἐπὶ δεξιὰ χειρὸς

φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ρέοντος,  
κείνῃ, δθι πλατάνιστοι ἐπηεταναὶ πεφύασι 20

χλωρή τ' ἀγριέλαιος, Ἀπόλλωνος νομίοιο  
ἱερὸν ἀγνόν, ἔεινε, τελειοτάτοιο θεοῖο.

XXV. 1. text. φ : βοῶν ἐπιβουκόλος ἀνὴρ π. 7. εὔτριχες π :  
ἔυφρονος φ. 9. νάοντος π : νέμονται φ.

εὐθὺς δὲ σταθμοὶ περιμήκεες ἀγροιώταις  
δέδμηνθ', οἱ βασιλῆι πολὺν καὶ ἀθέσφατον δλβον  
ῥύδμεθ' ἐνδυκέως, τριπόλοις σπόρον ἐν νειοῖσιν      25  
ἔσθ' ὅτε βάλλοντες καὶ τετραπόλοισιν ὁμοίως.  
οὔρους μὴν ἵσασι φυτοσκάφοι οἱ πολύεργοι,  
ἐσ ληνοὺς δ' ἴκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.  
πᾶν γὰρ δὴ πεδίον τόδ' ἐπίφρονος Αὔγείαο,  
πυροφόροι τε γύαι καὶ ἀλωαὶ δευδρήεσσαι,      30  
μέχρις ἐπ' ἐσχατιὰς πολυπίδακος ἀκρωρέης,  
ἀς ἡμεῖς ἔργοισιν ἐποιχόμεθα πρόπαν ἦμαρ,  
ἢ δίκη οἰκήων, οἵσιν βίος ἔπλετ' ἐπ' ἀγροῦ.  
ἀλλὰ σύ πέρ μοι ἔνισπε, τό τοι καὶ κέρδιον αὐτῷ  
ἔσσεται, οὐτινος ὁδε κεχρημένος εἰλήλουθας,      35  
ἢ σύγ' Αὔγείην ἢ καὶ δμώων τινὰ κείνου  
δίζεαι, οἴ οἱ ἔασιν. ἐγὼ δέ κέ τοι σάφα εἰδὼς  
ἀτρεκέως εἴποιμ', ἐπεὶ οὐ σέγε φημὶ κακῶν ἐξ  
ἔμμεναι οὐδὲ κακοῖσιν ἐοικότα φύμεναι αὐτόν,  
οἴόν τοι μέγα εἶδος ἐπιπρέπει. ἢ ρά νυ παῖδες      40  
ἀθανάτων τοιούθε μετὰ θυητοῖσιν ἔασι."

Τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἀλκιμος  
νίος.

"Ναὶ γέρον Αὔγείην ἐθέλοιμί κεν ἀρχὸν Ἐπειῶν  
εἰσιδέειν· τοῦ γάρ με καὶ ἡγαγεν ἐνθάδε χρειώ.  
εὶ δ' ὁ μὲν ἀρ κατὰ ὅστυ μένει παρὰ οἴσι πολίταις  
δῆμου κηδόμενος, διὰ δὲ κρίνουσι θέμιστας,      45  
δμώων δή τινα πρέσβυ σύ μοι φράσον ἡγεμονεύσας,  
ὅστις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,  
ῳ κε τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην.  
ἄλλου δ' ἄλλον ἔθηκε θεὸς ἐπιδευέα φωτῶν."      50

36. σύγ' Hermann: τοι vulg.

Τὸν δ' ὁ γέρων ἔξαῦτις ἀμείβετο δῖος ἀροτρεύς·  
 “Αθανάτων ὁ ξεῖνε φραδῆ τινος ἐνθάδ' ἵκάνεις,  
 ὡς τοι πᾶν ὁ θέλεις αἰψία χρέος ἐκτετέλεσται.  
 ὅδε γὰρ Αὐγείης, υἱὸς φίλος Ἡελίοιο,  
 σφωιτέρῳ σὺν παιδί, βίη Φυλῆς ἀγανοῦ, 55  
 χθιζός γ' εἰλήλουθεν ἀπ' ἀστεος, ἥμασι πολλοῖς  
 κτῆσιν ἐποψόμενος, ἢ οἱ νήριθμος ἐπ' ἀγρῶν·  
 ὡς που καὶ βασιλεύσιν ἔείδεται ἐν φρεσὶν ἥσιν  
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἶκος.  
 ἀλλ' ἵομεν μάλα πρός μιν ἐγὼ δέ τοι ἡγεμονεύσω 60  
 αὐλιν ἐφ' ἡμετέρην, ἵνα κεν τέτμοιμεν ἀνακτα.”

“Ως εἴπων ἡγείτο, νόῳ δ' ἔτι πόλλα ἔμενονα,  
 δέρμά τε θηρὸς ὄρῶν χειροπληθῆ τε κορύνην,  
 ὅππόθεν ὁ ξεῖνος μέμονεν δέ μιν αἰὲν ἔρεσθαι·  
 ἀψ δ' δκυφ ποτὶ χεῖλος ἐλάμβανε μῦθον ἴόντα, 65  
 μή τι οἱ οὐ κατὰ καιρὸν ἔπος προτιμοθήσαιτο,  
 σπερχομένου χαλεπὸν δ' ἐτέρουν ιόνον ἴδμεναι ἀνδρός.  
 τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἰψί ἐνόησαν,  
 ἀμφότερον δσμῇ τε χροὸς δούπῳ τε ποδοῦν.  
 θεοπέσιον δ' ὑλάοντες ἐπέδραμον ἀλλοθεν ἀλλος 70  
 Ἀμφιτρυωνιάδῃ Ἡρακλέι· τὸν δὲ γέροντα  
 ἀχρείον κλάζοντε περίσσαινον ἐτέρωθεν.  
 τοὺς μὲν ὅγε λάεσσιν ἀπὸ χθόνος δσσον ἀείρων  
 φευγέμεν ἀψ ὀπίσω δειδίσσετο, τρηχὸν δὲ φωνῇ  
 ἡπείλει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγμοῦ, 75  
 χαίρων ἐν φρεσὶν ἥσιν, δθούνεκεν αὐλιν ἔρυντο  
 αὐτοῦ γ' οὐ παρεόντος ἔπος δ' ὅγε τοῖον ἔειπεν.

64. μέμονεν Μεινέκε: μέμονε τ: μέμαεν π. 72. ἀχρείον  
 κλάζοντε περίσσαινον γ' D: περίσσαινόν γ' Iunt. (ἄγριον ἀλαζόν  
 τε φ: ἀσπάζοντο Ahrens): ἀχρείον κλάζον τε περίσσαινόν τ'  
 Meineke: text. Ch.

“<sup>4</sup>Ω πόποι, οῖν τοῦτο θεοὶ ποίησαν ἄνακτες  
θηρίον ἀνθρώποισι μετέμμεναι, ώς ἐπιμηθές.  
εἴ οἱ καὶ φρένες ὅδε νοήμονες ἔνδοθεν ἦσαν,  
γῆδει δ', φέτε χρὴ χαλεπαινέμεν φέτε καὶ οὐκί,  
οὐκ ἀν οἱ θηρῶν τις ἐδήρισεν περὶ τιμῆς·  
νῦν δὲ λίην ζάκοτόν τε καὶ ἀρρηνὲς γένετ' αὔτως.

“Η ῥά, καὶ ἐσσυμένως ποτὶ ταύλιον ἴξον ίόντες.  
‘Ηέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους      85  
δείελον ἡμαρ ἄγων τὰ δ' ἐπήλυνθε πίονα μῆλα  
ἐκ βοτάνης ἀνιόντα μετ' αὐλία τε σηκούς τε.  
αὐτὰρ ἔπειτα βθες μάλα μυρίαι ἀλλαι ἐπ' ἀλλαις  
ἐρχόμεναι φαίνονθ' ὧσεὶ νέφη ὑδατόεντα,  
ἄσσα τ' ἐν οὐρανῷ εἰσιν ἐλαυνόμενα προτέρωσε      90  
ἡὲ νότοιο βίῃ ἡὲ Θρηκὸς βορέασ·  
τῶν μέν τ' οὕτις ἀριθμὸς ἐν ἡέρι γίνετ' ίόντων,  
οὐδ' ἀνυστις· τύσα γάρ τε μετὰ προτέροισι κυλίνδει  
ἰς ἀνέμον, τὰ δέ τ' ἀλλα κορύσσεται αὗτις ἐπ' ἀλλοις·  
τόσσος' αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλι' ἥει.      95  
πᾶν δ' ἄρ' ἐνεπλήσθη πεδίον, πᾶσαι δὲ κέλευθοι  
ληίδος ἐρχομένης (στείνοντο δὲ πίονες ἄγροι),  
μυκηθμῷ· σηκοὶ δὲ βοῶν φεῖα πλήσθησαν  
εἰλιπόδων, διεις δὲ κατ' αὐλὰς ηὐλίζοντο.  
ἔνθα μὲν οὕτις ἔκηλος ἀπειρεσίων περ ἐόντων      100  
εἰστήκει παρὰ βουσὶν ἀνήρ κεχρημένος ἔργου·  
ἀλλ' ὁ μὲν ἀμφὶ πόδεσσιν ἐντμήτοισιν ἴμασι  
κωλοπέδας ἀράρισκε περισταδὸν ἐγγὺς ἀμέλγειν·  
ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσιν ἔει  
πινέμεναι λιαροῖο μεμάβτα πάγχυ γάλακτος,      105

85. ἔτραπεν Musurus (Iunt.): ἔτραφεν D : ἤγαγεν φ. κωλοπέδας Aḥreens: κωλοπέδαλ' MSS. : καλοπέδιλ' Musurua.

ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν,  
ἄλλος ἐσῆγεν ἔσω ταύρους δίχα θηλειάων.  
Αὐγείης δ' ἐπὶ πάντας ἵλιν θηεῖτο βοαύλους      110  
ἥντινά οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆes,  
σὺν δ' οὐίος τε βίη τε βαρύφρονος Ἡρακλῆος  
ώμαρτευν βασιλῆi διερχομένῳ μέγαν δλβον.  
ἔνθα καὶ ἅρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν  
Ἄμφιτρωνιάδης καὶ ἀρηρότα νωλεμὲς αἰεὶ      115  
ἐκπάγλως θαύμαζε θεῶν τόγε μυρίον ἔδνον  
εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει  
ἀνδρὸς ληίδ' ἐνὸς τόστην ἔμεν οὐδὲ δέκ' ἄλλων,  
οἵτε πολύρρηνες πάντων ἔσαν ἐκ βασιλήων.      120  
Ἡλίος δ' φί παιδὶ τόγ' ἔξοχον ὕπασε δῶρον,  
ἀφνειδὸν μῆλοις περὶ πάντων ἔμμεναι ἀνδρῶν,  
καὶ φά οἱ αὐτὸς διφελλε διαμπερέως βοτὰ πάντα      125  
ἐσ τέλος οὐ μὲν γάρ τις ἐπήλυθε νοῦσος ἐκείνου  
βουκολίοις, αἴτ' ἔργα καταφείρουσι νομήων,  
αἰεὶ δὲ πλέονες κερααλ βθες, αἰὲν ἀμείνους  
ἔξ ἔτεος γίνοντο μάλ' εἰς ἔτος· ή γὰρ ἅπασαι  
ζωτόκοι τ' ἔσαν περιώσια θηλυτόκοι τε.      130  
ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχόντο  
κνήμαργοί θ' ἔλικές τε, διηκόσιοί γε μὲν ἄλλοι  
φοίνικες πάντες δ' ἐπιβήτορες οἴγ' ἔσαν ἡδη.  
ἄλλοι δ' αὖ μετὰ τοῖσι διώδεκα βουκολέοντο  
ἰεροὶ Ἡελίοιο. χρόην δ' ἔσαν ἡύτε κύκνοι      135  
ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσσιν  
οἱ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποίην  
ἐν νομῷ. ὥδ' ἔκπαγλον ἐπὶ σφίσι γαυριόντο.  
καὶ ρὸ δπότ' ἐκ λασίοιο θοοὶ προγενοίατο θῆρες

122. καταφθώνουσι φ.

ἐσ πεδίον δρυμοῖο βοῶν ἔνεκ' ἀγροτεράων, 135  
 πρῶτοι τοίγε μάχηνδε κατὰ χρὸς ἥσαν δσμήν,  
 δεινὸν δ' ἐβρυχώντο φόνον λεύσσοντε προσώπῳ.  
 τῶν μέν τε προφέρεσκε βίηφί τε καὶ σθένει φ  
 ἡδ' ὑπεροπλῆη Φαέθων μέγας, δν ρα βοτῆρες  
 ἀστέρι πάντες ἔισκον, δθούνεκα πολλὸν ἐν ἀλλοις 140  
 βουσὶν ἴων λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.  
 δς δή τοι σκύλος αὖν ἴδων χαροποῖο λέοντος  
 αὐτῷ ἔπειτ' ἐπόρουσεν ἐνσκόπῳ Ἡρακλῆι  
 χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.  
 τοῦ μὲν ἀναξ προσιόντος ἐδράξατο χειρὶ παχείῃ 145  
 σκαιοῦ ἄφαρ κέραος, κατὰ δ' αὐχένα νέρθ' ἐπὶ  
 γαίης

κλάσσε βαρύν περ ἔντα, πάλιν δέ μιν ὅσεν ὀπίσσω  
 ὕμφι ἐπιβρίσας· δέ δὲ οἱ περὶ νεῦρα τανυσθεὶς  
 μυῶν ἔξ ὑπάτοιο βραχίονος δρθὸς ἀνέστη.  
 θαύμαζεν δ' αὐτὸς τε ἀναξ υῖος τε δαιφρων 150  
 Φυλεὺς οἵ τ' ἐπὶ βουσὶ κορωνίσι βουκόλοι ἀνδρες,  
 Ἀμφιτρυωνιάδαο βίην ὑπέροπλον ἴδοντες.

Τὸ δ' εἰς ἀστο λιπόντε καταυτόθι πίονας ἀγροὺς  
 ἐστιχέτην, Φυλεύς τε βίη θ' Ἡρακληίη.  
 λαοφόρου δ' ἐπέβησαν δθι πρώτιστα κελεύθου, 155  
 λεπτὴν καρπαλίμοισι τρίβον ποσὶν ἔξανύσαντες,  
 ἥ ρα δι' ἀμπελεώνος ἀπὸ σταθμῶν τετάνυστο  
 οὕτι λίην ἀρίστημος ἐν ὅλῃ χλωρὰ θέουσα,  
 τῇ μιν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο  
 Αὔγείω φίλος υῖδος ἔθεν μετέπισθεν ἴόντα, 160  
 ἥκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὕμον·

158. θέουσα Ch. post Meinekium. Is θεούση : χλωρὴ θέουση  
 D : χλωρὰ θέουση m : θέουσα Iunt.

“Ξεῖνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον  
ἀκούσας

ώσει περ σφετέρησιν ἐνὶ φρεσὶ βάλλομαι ἀρτι.  
ἥλυθε γάρ στείχων τις ἀπ’ Ἀργεος ὡς μέσος ἀκμῆς  
ἐνθάδ’ Ἀχαιὸς ἀνὴρ Ἐλίκης ἔξ ἀγχιάλῳ. 165  
ὅς δή τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἐπειῶν,  
οὐνεκεν Ἀργεάων τις ἔθεν παρεόντος δλεσσε  
θηρίου, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,  
κοίλην αὐλιν ἔχοντα Διὸς Νεμέοιο παρ’ ἀλσος,  
οὐκ οἴδ’ ἀτρεκέως ή Ἀργεος ἔξ ιεροῦ 170  
αὐτόθεν ή Τίρυνθα νέμων πόλιν ἡὲ Μυκήνην.  
ὡς κεῖνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν,  
εὶς ἐτεόν περ ἐγὼ μιμνήσκομαι, ἐκ Περσῆς.  
ἔλπομαι οὐχ ἔτερον τόδε τλήμεναι Αἰγιαλῆων  
ἥὲ σέ· δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει 175  
χειρῶν καρτερὸν ἔργον, δὲ τοι περὶ πλευρὰ καλύπτει.  
εἴπ’ ἀγε νῦν μοι πρῶτον, ἵνα γνώω κατὰ θυμόν,  
ἥρως, εἴτ’ ἐτύμως μαντεύομαι εἴτε καὶ οὐκί,  
εἰς σύγ’ ἐκεῖνος, δὲν ἥμιν ἀκουόντεσσιν ἔειπεν  
οὐδὲν Ἐλίκηθεν Ἀχαιός, ἐγὼ δέ σε φράζομαι ὄρθως.  
εἰπὲ δ’ δπως δλοδὸν τόδε θηρίου αὐτὸς ἔπεφνες, 181  
δππως τ’ εὖνδρον Νεμέης εἰσήλυθε χῶρον.  
οὐ μὲν γάρ κε τοσόνδε κατ’ Ἀπίδα κνώδαλον εὔροις  
ἰμείρων ἰδέειν, ἐπεὶ οὐ μάλα τηλίκα βδοσκει,  
ἀλλ’ ἀρκτούς τε σύνας τε λύκων τ’ δλοφώιον ἔρνος. 185  
τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·  
οἱ δέ νυ καὶ ψεύδεσθαι δόδοιπόρον ἀνέρ’ ἔφαντο  
γλώσσης μαψιδίοιο χαριζόμενον παρεοῦσιν.”

“Ως εἰπὼν μέσσης ἔξηρώησε κελεύθου  
Φυλεύς, δφρα κιοῦσιν ἀμα σφίσιν ἀρκιος εἴη, 190

καὶ ρά τε φῆτερον φαμένου κλύοι Ἡρακλῆος,  
ὅς μιν διμαρτήσας τοῖφ προσελέξατο μύθῳ.

“<sup>3</sup>Ω Αὐγηιάδη, τὸ μὲν δπτί με πρῶτον ἀνήρευ,  
αὐτὸς καὶ μάλα ρέαια κατὰ στάθμην ἐνόησας.  
ἀμφὶ δέ σοι τὰ ἔκαστα λέγοιμι κε τοῦδε πελώρου 195  
ծππως ἐκράσανθεν, ἐπεὶ λελίησαι ἀκούειν,  
νόσφιν γ' ἡ δθεν ἥλθε· τὸ γὰρ πολέων περ ἔόντων  
Ἀργείων οὐδείς κεν ἔχοι σάφα μυθῆσασθαι·  
οἶον δ' ἀθανάτων τίν' ἔισκομεν ἀνδράσι πῆμα  
ἰρῶν μηνίσαντα Φορωνείδησιν ἐφεῦναι. 200

πάντας γὰρ πισῆσας ἐπικλύζων ποταμὸς ὡς  
λῖσ ἄμοτον κεράιζε, μάλιστα δὲ Βεμβιναίους,  
οἵ ἔθεν ἀγχόμοροι ναῖον πασχόντες ἀτλητα.  
τὸν μὲν ἐμοὶ πρώτιστα τελεῖν ἐπέταξεν ἀεθλον  
Εύρυσθεύς, κτεῖναι δέ μ' ἐφίετο θηρίον αἰνόν. 205  
αὐτὰρ ἐγὼ κέρας ὑγρὸν ἐλῶν κοιλην τε φαρέτρην  
ἰῶν ἐμπλείην νεόμην, ἐτέρηφι δὲ βάκτρον  
εὐπαγὲς αὐτόφλοιον ἐπηρεφέος κοτίνοιο  
ἔμμητρον, τὸ μὲν αὐτὸς ὑπὸ ζαθέῳ Ἐλικῶνι  
εὐρῶν σὺν πυκινῆσιν δλοσχερὲς ἔσπασα ρίζαις. 210  
αὐτὰρ ἐπεὶ τὸν χῶρον, δθι λῖσ ἥεν, ἵκανον,  
δὴ τότε τόξον ἐλῶν στρεπτὴν ἐπέλασσα κορώνῃ  
νευρείην, περὶ δ' ἵὸν ἐχέστονον εἴθαρ ἔβησα.  
πάντῃ δ'. δσσε φέρων δλοὸν τέρας ἔσκοπίαζον,  
·εὶς μιν ἐσαθρήσαιμι, πάρος γ' ἐμὲ κεῖνον ἰδέσθαι. 215  
ἥματος ἥν τὸ μεσηγύ, καὶ οὐδέ πη ἵχνια τοῖο  
φρασθῆναι δυνάμην οὐδ' ὠρυγμοῖο πυθέσθαι.

200. φορωνήσσιν π : corr. Meineke. 203. ἀγχόμοροι D. ναῖον  
ἀτλητα παθόντες vulg. : corr. Taylor, correctionem in textum  
admisit Ameis. 216. οὐδ' ὅπῃ π : corr. Ch. : οὐδενὸς ἵχνια  
τοῖα φ : οὐδέπω... τοῖο C. Hartung.

οὐδὲ μὲν ἀνθρώπων τις ἔην ἐπὶ βουσὶ καὶ ἔργοις  
 φαινόμενος σπορίμοιο δι' αὐλακος, δυτιν' ἐροίμην·  
 ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἔκαστον. 220  
 οὐ μὴν πρὶν πόδας ἔσχον δρος ταύφυλλον ἐρευνῶν,  
 πρὶν ἴδειν ἀλκῆς τε παραυτίκα πειρηθῆναι.  
 ἡτοι δὲ μὲν σήραγγα προδείελος ἔστιχεν εἰς ἥν,  
 βεβρωκὼς κρειῶν τε καὶ αἴματος, ἀμφὶ δὲ χαίτας  
 αὐχμηρὰς πεπάλακτο φύνῳ χαροπόν τε πρόσωπον 225  
 στήθεα τε, γλώσσῃ δὲ περιλιχμάτο γένειον.  
 αὐτὰρ ἐγὼ θάμνοισιν ἀφαρ σκιεροῖσιν ἐκρύφθην  
 ἐν βίῳ ὑλήεντι δεδεγμένος ὅππόθ' ἵκοιτο,  
 καὶ βάλον ἀσσον ἴόντος ἀριστερὸν ἐς κενεῶνα  
 τηῦσίων· οὐ γάρ τι βέλος διὰ σαρκὸς δλισθεν 230  
 δοκριόνεν, χλωρῇ δὲ παλίσσυτον ἔμπεσε ποίη.  
 αὐτὰρ δὲ κράτα δαφοινὸν ἀπὸ χθονὸς ὁκ' ἐπάειρε  
 θαυμβήσας, πάντη δὲ διέδρακεν ὄφθαλμοῖσι  
 σκεπτόμενος, λαμυροὺς δὲ χανῶν ὑπ' ὁδόντας ἔφηνε.  
 τῷ δὲ ἐγὼ ἀλλον διστὸν ἀπὸ νευρῆς προϊαλλον 235  
 ἀσχαλῶν, δομοὶ δὲ πρὶν ἐτώσιος ἔκφυγε χειρός·  
 μεσσηγὸν δὲ ἔβαλον στηθέων, δθι πνεύμονος ἔδρη.  
 ἀλλ' οὐδὲ ὁς ὑπὸ βύρσαν ἔδυ πολυώδυνος ἴσος,  
 ἀλλ' ἔπεσε προπάροιθε ποδῶν ἀνεμώλιος αὐτῶς.  
 τὸ τρίτον αὖ μέλλεσκον ἀσώμενος ἐν φρεσὶν αἰνῶς 240  
 αὐερύειν· δομοὶ δὲ μέρης ἔμνήσατο· πᾶς δέ οἱ αὐχὴν  
 θυμοῦ ἐνεπλήσθη, πυρσαὶ δὲ ἔφριξαν ἔθειραι  
 σκυζομένῳ, κυρτὴ δὲ βάχις γένετ' ἡύτε τόξον, 245  
 πάντοθεν εἰληθέντος ὑπὸ λαγόνας τε καὶ ἴξυν.

228. ἐν τρίβῳ φ. 236. δομοὶ πρὶν π: corr. Hermann.

ώς δ' δτ' ἀν ἀρματοπηγὸς ἀνὴρ πολέων ἵδρις ἔργων  
 ὅρπηκας κάμπτησιν ἐρινεοῦ εὐκεάτοιο,  
 θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα δίφρῳ·  
 τοῦ μὲν ὑπὲκ χειρῶν ἔφυγεν τανύφλοιος ἐρινεὸς 250  
 καμπτόμενος, τηλοῦ δὲ μῆτρα πήδησε σὺν ὄρμῃ·  
 ὃς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἀλτο  
 μαιμῶν χροδὸς ἀσαι· ἐγὼ δ' ἐτέρηφι βέλεμνα  
 χειρὶ προεσχεθόμην καὶ ἀπ' ὄμων δίπλακα λώπην,  
 τῇ δ' ἐτέρῃ ρόπαλον κόρσης ὑπὲρ αὖν ἀείρας 255  
 ἥλασα κὰκ κεφαλῆς, διὰ δ' ἀνδιχα τρηχὺν ἔαξα  
 αὐτοῦ ἐπὶ λασίοι καρήατος ἀγριέλαιον  
 θηρὸς ἀμαιμακέτοιο· πέσεν δ' ὅγε πρὶν ἔμ' ἱκέσθαι  
 ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη  
 νευστάζων κεφαλῆ· περὶ γάρ σκότος δσσέ οἱ  
 ἀμφω

ἥλθε, βίῃ σεισθέντος ἐν δστέῳ ἐγκεφάλοιο. 261  
 τὸν μὲν ἐγὼν ὀδύνησι παραφρονέοντα βαρέαις  
 νωσάμενος, πρὶν αὐτὶς ὑπέτροπον ἀμπινυθῆναι,  
 αὐχένος ἀρρήκτοιο παρ' ἵνον ἥλασα προφθάσ,  
 ρίψας τόξον ἔραξε πολύρραπτόν τε φαρέτρην. 265  
 ἥγχον δ' ἐγκρατέως στιβαρὰς σὺν χείρας ἐρείσας  
 ἔξπιθεν, μὴ σάρκας ὑποδρύψῃ ὀνύχεσσι,  
 πρὸς δ' οὐδας πτέρνησι πόδας στερεῶς ἐπίεζον  
 οὐραίους ἐπιβάσ, μηροῖσί τε πλεύρ' ἐφύλασσον,  
 μέχρι οἱ ἔξετάνυσσα βραχίονας ὄρθδν ἀείρας 270  
 ἀπνευστον, ψυχὴν δὲ πελώριος ἔλλαχεν Ἀιδης.  
 καὶ τότε δὴ βούλευον, ὅπως λασιαύχενα βύρσαν  
 θηρὸς τεθνειῶτος ἀπὸ μελέων ἐρυσαίμην,  
 ἀργαλέον μάλα μόχθον, ἐπεὶ οὐκ ἔσκε σιδήρῳ

αργ. πλευρῆσι τε μῆρ' vulg. : corr. Briggs.

τμητὴ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ἄλλῃ 275  
 ἔνθά μοι ἀθανάτων τις ἐπὶ φρεσὶ θῆκε νοῆσαι  
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν ὀνύχεσσι.  
 τοῖσι θῶσι ἀπέδειρα, καὶ ἀμφεθέμην μελέεσσιν  
 ἔρκος ἐνυαλίου ταμεσίχροος ἰωχμοῖο.  
 οὗτός τοι Νεμέου γένετ’ ὡς φίλε θηρὸς ὅλεθρος, 280  
 πολλὰ πάρος μῆλοις τε καὶ ἀνδράσι κήδεα θέντος.”

## XXVI

## ΛΗΝΑΙ Η ΒΑΚΧΑΙ

Ίνῳ καύτονδα χά μαλοπάρανος Ἀγαύα  
 τρεῖς θιάσως ἐσ δρος τρεῖς ἀγαγον αὐταὶ ἐοῖσαι.  
 χαὶ μὲν ἀμερξάμεναι λασίας δρυδὸς ἀγρια φύλλα  
 κισσόν τε ζώοντα καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς  
 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμούς,  
 τὰς τρεῖς τῷ Σεμέλᾳ, τὰς ἐννέα τῷ Διονύσῳ. 5  
 ιερὰ δ’ ἐκ κίστας ποπανεύματα χερσὶν ἐλοῖσαι  
 εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,  
 ὡς ἐδίδασχ’, ως αὐτὸς ἐθυμάρει Διόνυσος.  
 Πενθεὺς δ’ ἀλιβάτου πέτρας ἀπὸ πάντ’ ἐθεώρει,  
 σχῖνον ἐσ ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος. 10  
 Αύτονδα πράτα νιν ἀνέκραγε δεινὸν ἴδοισα,  
 σὺν δ’ ἐτάραξε ποσὶν μανιώδεος δρυγια Βάκχου,  
 ἐξαπίνας ἐπιοῖσα, τὰ δ’ οὐχ δρέοντι βέβηλοι.

275. ἄλλῃ Words.: ὥλῃ vulg. Vid. notas.

μαίνετο μέν θ' αῦτα, μαίνοντο δ' ἄρ' εὐθὺν καὶ ἀλλαι.  
 Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἱ δὲ ἐδίωκον, 16  
 πέπλως ἐκ ζωστῆρος ἐπ' ἴγνυαν ἐρύσαισαι.  
 Πενθεὺς μὲν τόδ' ἔειπε· “τίνος κέχρησθε γυναῖκες;”  
 Αὐτονόμα τόδ' ἔειπε “τάχα γνώσῃ πρὶν ἀκοῦσαι.”  
 μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοίσα, 20  
 δσσόν περ τοκάδος τελέθει μύκημα λεαίνας.  
 Ἰνὼ δὲ ἔξέρρηξε σὺν ὡμοπλάτᾳ μέγαν ὥμον  
 λαξὶ ἐπὶ γαστέρα βᾶσα, καὶ Αὐτονόμας ρυθμὸς ωὗτός  
 αἱ δὲ ἀλλαι τὰ περισσὰ κρεανομέοντο γυναῖκες.  
 ἐς Θήβας δὲ ἀφίκοντο πεφυρμέναι αἵματι πᾶσαι, 25  
 ἔξ δρεος πένθημα καὶ οὐ Πενθῆα φέροισαι.  
 οὐκ ἀλέγω· μηδὲ ἀλλος ἀπεχθομένω Διονύσῳ  
 φροντίζοι, μηδὲ εἰ χαλεπάτερα τῶνδε ἐμδγησεν,  
 εἴη δὲ ἐνναέτης ἡ καὶ δεκάτω ἐπιβαίνοι·  
 αὐτὸς δὲ εὐαγέοιμι καὶ εὐαγέεσσιν ἅδοιμι. 30  
 ἐκ Διὸς αἰγιβχω τιμὰν ἔχει αἰετὸς οὔτος.  
 εὐσεβέων παίδεσσι τὰ λώια, δυσσεβέων δὲ οὐ.  
 χαίροι μὲν Διόνυσος, δν ἐν Δρακάνῳ νιφεντι  
 Ζεὺς ὑπατος μεγάλαν ἐπιγουνίδα κάτθετο λύσας.  
 χαίροι δὲ εὐειδῆς Σεμέλα καὶ ἀδελφεαὶ αὐτᾶς 35  
 Καδμεῖαι πολλὰς μεμελημέναι ἡρώναις,  
 αἱ τόδε ἔργον ἔρεξαν δρίναντος Διονύσου  
 οὐκ ἐπιμωματόν. μηδεὶς τὰ θεῶν δνόσαιτο.

XXVI. 17. ἴγνυαν MSS. : corr. Briggs, Ahrens : cuius notam  
 videris. 24. κρέα νομ. vulg. : corr. Lobeck. 27. ἀπεχθόμεναι  
 MS. : corr. Ahrens post Bergk.

## XXVII

## ΟΑΡΙΣΤΤΣ

## ΚΟΡΗ

Τὰν πινυτὰν Ἐλέναν Πάρις ἥρπασε βουκόλος ἄλλος.

## ΔΑΦΝΙΣ

- μᾶλλον ἔκοισ' Ἐλένα τὸν βουκόλον ἔσχε φιλεῦσα.  
 κ. μὴ καυχῶ σατυρίσκε· κενὸν τὸ φῆλαμα λέγουσιν.  
 δ. ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις.  
 κ. τὸ στόμα μεν πλύνω καὶ ἀποπτύω τὸ φῆλαμα. 5  
 δ. πλύνεις χεῖλεα σεῖο; δίδου πάλιν δφρα φιλάσω.  
 κ. ραλόν σοι δαμάλας φιλέειν, οὐκ ἀξυγα κώραν.  
 δ. μὴ καυχῶ· τάχα γάρ σε παρέρχεται ως δναρ ἥβη.  
 κ. ἦν δέ τι γηράσκω, τόδε που μέλι καὶ γάλα πίνω.  
 δ. . . .  
 κ. ἡ σταφυλὶς σταφίς ἔστι καὶ οὐ ρόδον αὖν δλεῖται.  
 δ. δεῦρ' ὑπὸ τὰς κοτίνους, ἵνα σοί τινα μῦθον ἐνίψω. 10  
 κ. οὐκ ἐθέλω· καὶ πρὶν με παρήπαφες ἀδέι μύθῳ.  
 δ. δεῦρ' ὑπὸ τὰς πτελέας, ἵν' ἐμᾶς σύριγγος ἀκούσῃς.  
 κ. τὴν σαυτοῦ φρένα τέρψον· διένον οὐδὲν ἀρέσκει.  
 δ. φεῦ φεῦ τὰς Παφίας χόλον ἀγέο καὶ σύγε κώρα.  
 κ. ραιρέτω ἡ Παφία· μόνον ἵλας Ἀρτεμις εἴη. 15  
 δ. μὴ λέγε, μὴ βάλλῃ σε καὶ ἐς λίνον ἀκριτον ἐνθησ.  
 κ. βαλλέτω ως ἐθέλει· πάλιν Ἀρτεμις ἀμμιν ἀρήγει.  
 [μὴπιβάλῃς τὰν χεῖρα, καὶ εἰσέτι χεῖλος ἀμύξω.]

XXVII. *α.* ἔκοισ' Ahrens: ἔδοισ' D. ἔσχε Hermann: ἔστι D.  
 8<sup>o</sup>. *η* D: *ει* D: corr. ead. manu: corr. Ch.: versum omittunt  
 Iunt. Call. edd. plerique. 13. δίξυνον vulg.: corr. Herm.:  
 possis διξύρ' puncto post τέρψον deleto. 16. ἀκλίτον D:  
 ἀλλυτον Iunt.: ἀκριτον Ahrens.

- Δ. οὐ φεύγεις τὸν Ἔρωτα, τὸν οὐ φύγε παρθένος ἀλλη.  
 Κ. φεύγω ναὶ τὸν Πάνα· σὺ δὲ γυγδν αἰὲν ἀείρεις. 20  
 Δ. δειμαίνω, μὴ δῆ σε κακωτέρῳ ἀνέρι δώσει.  
 Κ. πολλοέ μ' ἐμνώντο, νόμον δ' ἐμδν οὔτις ἀείδει.  
 Δ. εἰς καὶ ἔγῳ πολλῶν μνηστήρ τεὸς ἐνθάδ' ίκάνω.  
 Κ. καὶ τί φίλος ρέξαιμι; γάμοι πλήθουσιν ἀνίας.  
 Δ. οὐκ ὀδύνην, οὐκ ἀλγος ἔχει γάμος, ἀλλὰ χορείην. 25  
 Κ. ναὶ μάν φασι γυναῖκας ἑοὺς τρομέειν παρακοίτας.  
 Δ. μᾶλλον ἀεὶ κρατέουσι· τίνα τρομέουσι γυναῖκες;  
 Κ. ὠδίνειν τρομέω χαλεπὸν βέλος Εἰλειθυίης.  
 Δ. ἀλλὰ τεὴ βασιλεια μογοστόκος Ἀρτεμίς ἐστιν.  
 Κ. ἀλλὰ τεκεῖν τρομέω, μὴ καὶ χρόα καλὸν δλέσσω. 30  
 Δ. ἦν δὲ τέκης φίλα τέκνα, νέον φάος δψεαι νίας.  
 Κ. καὶ τί μοι ἔδνον ἀγεις γάμου ἀξιον, ἦν ἐπινεύσω;  
 Δ. πᾶσαν τὰν ἀγέλαν, πάντ' ἀλσεα καὶ νομὸν ἔξεις.  
 Κ. δμνυε μὴ μετὰ λέκτρα λιπὼν ἀέκουσαν ἀπενθεῖν.  
 Δ. οὐκ αὐτὸν τὸν Πάνα, καὶ ἦν ἐθέλης με διώξαι. 35  
 Κ. τεύχεις μοι θαλάμους, τεύχεις καὶ δῶμα καὶ αὐλάς.  
 Δ. τεύχω σοι θαλάμους· τὰ δὲ πώεα καλὰ νομεύω.  
 Κ. πατρὶ δὲ γηραλέῳ τίνα μάν, τίνα μῆθον ἐνίψω;  
 Δ. αἰνήσει σέο λέκτρον, ἐπὴν ἐμδν ούνομ' ἀκούσῃ.  
 Κ. ούνομα σὸν λέγε τῆνο· καὶ ούνομα πολλάκι τέρπει. 40  
 Δ. Δάφνις ἔγω, Λυκίδας τε πατήρ, μῆτηρ δὲ Νομαία.  
 Κ. ἔξ εὐηγενέων· ἀλλ' οὐ σέθεν εἰμὶ χερείων.  
 Δ. οἶδ', ἄκρα τιμή ἐστι· πατήρ δέ τοι ἐστι Μενάλκας.
- • • • •

21. δάσω D : corr. Schaefer. 22. νόον vulg. : corr. Ch.: νόον . . . εἰπῆλει Ahrens. 35. οὐ μαντὸν MS., cf. v. 14 : corr. Hermann. 43. οὐδ' ἄκρα vulg. : corr. Iacobs. τιμάη ἐσσι Ahrens : τιμὴ ἐσσι D : τιμήσσα Iunt.

## XXVIII

## ΗΛΑΚΑΤΗ

Γλαύκας ὡς φιλέριθ' ἀλακάτα δῶρον Ἀθανάσιον  
 γύναιξιν, νόος οἰκωφελέας αἰσιν ἐπάβολος,  
 θέρσεισ' ἄμμιν ὑμάρτη πόλιν ἐσ Νείλεος ἀγλάαν,  
 δῆπα Κύπριδος Ἱρον καλάμῳ χλωρον ὑπαπάλω. 5  
 τυῖδε γὰρ πλόνον εὐάνεμον αἰτήμεθα πᾶρ Δίος,  
 δῆπως ἔννυνον ἔμον τέρψομ' ἵδων κάντιφιλήσομεν,  
 Νικίαν, Χαρίτων ίμεροφώνων Ἱερον φύτον,  
 καὶ σὲ τὰν ἐλέφαντος πολυμόχθῳ γεγενημέναν  
 δῶρον Νικίασ εἰς δλόχῳ χέρρας ὀπάσσομεν,  
 σὺν τῷ πόλλᾳ μὲν ἔργῳ ἐκτελέσεις ἀνδρεῖοις πέπλοις,  
 πόλλα δ' οἵα γύναικες φορέοισ' ὑδάτινα βράκη. 11  
 δῖς γὰρ μάτερες ἀρνων μαλάκοις ἐν βοτάνᾳ πόκοις  
 πέξαιντ' αὐτοένει, Θευγένιδός γ' ἔνεκ' ἐυσφύρω.  
 οὔτως ἀνυστέργος, φιλέει δ' ὅσσα σαόφρονες. 15  
 οὐ γὰρ εἰς ἀκέρας οὐδ' ἐσ ἀέργω κεν ἐβολλόμαν  
 δπάσσαι σε δόμοις ἀμμετέρας ἔσσαν ἀπὸ χθόνος.  
 καὶ γάρ τοι πάτρις, ἀν ωξ Ἐφύρας κτίσσε ποτ'  
 Ἀρχίας  
 νάσω Τρινακρίας μύελον, ἀνδρων δοκίμων πόλιν.  
 νῦν μὰν οἶκον ἔχοισ' ἄνερος, δι πόλλ' ἐδάη σόφα  
 ἀθρώποισι νόσοις φάρμακα λύγραις ἀπαλαλέμεν, 20  
 οἰκήσεις κατὰ Μῆλλατον ἐράνναν πεδ' Ἰαβνων,

XXVIII. 6. ἀντιφιλήσω MSS.: -ομαι Iunt.: corr. Bergk.  
 16. δπάσσαι MSS.: corr. Ahrens.

ώσ εύαλάκατος Θεύγενις ἐν δαμότισιν πέλῃ,  
καὶ οἱ μνᾶστιν ἀει τῷ φιλαοίδῳ παρέχης γένω.  
κῆνο γάρ τις ἔρει τῶπος Ἰδων σ'. ή μεγάλα χάρις  
δώρῳ σὺν δλίγῳ πάντα δὲ τίματα τὰ πὰρ φίλων. 25

## XXIX

## ΕΙΔΤΛΙΟΝ ΕΡΩΝΤΟΣ

Οἶνος ὁ φῖλε παῖ λέγεται καὶ ἀλάθεα·  
κᾶμμε χρὴ μεθύοντας ἀλαθέας ἔμμεναι.  
κῆγω μὲν τὰ φρενῶν ἔρεω κέατ' ἐν μυχῷ.  
οὐκ ὅλας φιλέειν μ' ἐθέλησθ' ἀπὸ καρδίας.  
γινώσκω τὸ γὰρ ἄμισυ τᾶς ζοῖας ἔχω 5  
ζὰ τὰν σὰν ἰδέαν, τὸ δὲ λοιπὸν ἀπώλετο.  
χῶτα μὲν σὺ θέλης, μακάρεσσιν ἵσαν ἄγω  
ἀμέραν· ὅτα δ' οὐκ ἐθέλης τύ, μάλ' ἐν σκότῳ.  
πῶς ταῦτ' ἀρμενα, τὸν φιλέοντ' ἀνίαις δίδων;  
ἀλλ' εἴ μοι τι πίθοιο νέος προγενεστέρῳ, 10  
τῷ κε λώιον αὔτος ἔχων ἔμ' ἐπαινέσαις,  
ποίησαι καλίαν μίαν εἰν ἐνὶ δευδρίῳ,  
ὅππῃ μηδὲν ἀπίξεται ἄγριον ὅρπετον.  
νῦν δὲ τῶδε μὲν ἄματος ἄλλον ἔχης κλάδον,  
ἄλλον δ' αὔριον, ἐξ ἑτέρω δ' ἑτερον μάτης· 15  
καὶ μέν σεν τὸ κάλον τις Ἰδων ρέθος αἰνέσαι,

24. ἔρει τῷ ποτιδάνῳ σ'. Brunck post Iunt. quae τῷ exhibet:  
ἔρει τῷ ποτιδῷ D: optime emendavit Ahrens.

XXIX. 7. χῶτα Ahrens: χῶταν vulg.

τῷ δ' εὖθυς πλέον ἡ τριέτης ἐγένευ φίλος,  
 τὸν πρῶτον δὲ φιλεῦντα τρίταιον ἐθήκαο.  
 ἀνδρων τῶν ὑπερανορέων δοκίμοις πνέειν.  
 φίλη δ', ἀσ κ' ἔτ' ἔης, τὸν ὕμοιον ἔχην ἀει.      20  
 αἱ γὰρ ὁδε πόης, ἄγαθος μὲν ἀκούσεαι  
 ἐξ ἀστων· δέ τοι κ' Ἔρος οὐ χαλέπως ἔχοι,  
 δις ἀνδρων φρένας εὑμαρέως ὑποδάμναται,  
 κῆμε μάλθακον ἐξ ἐπόησε σιδαρίῳ.  
 ἀλλὰ πὲρ ἀπάλω στύματός σε πεδέρχομαι .      25  
 δομνάσθην, διτὶ πέρυσιν ἥσθα νεώτερος,  
 χῶτι γηραλέοι πέλομες πρὶν ἀποπτύσαι  
 καὶ βύσοι, νεότατα δ' ἔχην παλινάγρετον  
 οὐκ ἔστι· πτέρυγας γὰρ ἐπομμαδίαις φόρη,  
 κάμμες βαρδύτεροι τὰ ποτήμενα συλλάβην.      30  
 ταῦτα χρὴ νοέοντα πέλην ποτιμώτερον,  
 καί μοι τῷραμένῳ συνέραν ἀδόλως σέθεν,  
 δπως, ἀνίκα τὰν γένυν ἀνδρεῖαν ἔχης,  
 ἀλλάλοισι πελώμεθ' Ἀχιλλέϊοι φίλοι.  
 αἱ δὲ ταῦτα φέρην ἀνέμοισιν ἐπιτρόπης,      35  
 ἐν θύμῳ δὲ λέγης “τί με δαιμονί ἐνόχλητ;”  
 νῦν μὲν κήπι τὰ χρύσεα μᾶλ' ἔνεκεν σέθεν  
 βαίην καὶ φύλακον νεκύων πεδὰ Κέρβερον,  
 τότα δ' οὐδὲ καλεῦντος ἐπ' αὐλεῖαις θύραις  
 προμόλοιμί κε παυσάμενος χαλέπω πόθω.      40

19. δοκέοις ... C: δοκέεις vulg.: corr. Bergk.      20. ἀσ κ'  
 ἔτ' ἔης Ch.: κε ζάης k: . . . ζόης Iunt.: κεν ἔης Hermann.  
 24. ἐξεποίησε MSS.: corr. Ahrens.      25. ἀλλὰ περὶ k D: corr.  
 Ahrens.

## XXX

“Ωιαι τῷ χαλεπῷ καίνομόρῳ τῷδε νοσήματος·  
 τετορταῖος ἔχει, παιδὸς ἔρως, μῆνά με δεύτερον,  
 μᾶκος μὲν μετρίῳ γ’, ἀλλ’ ὅπέσον τῷ πέδᾳ περρέχει  
 τὰς γὰς τοῦτο χάρις· ταῖς δὲ παραύαις γλυκὺ μειδίαι.  
 καὶ νῦν μὲν τὸ κακὸν ταῖς μὲν ἔχει, ταῖσι δέ μ’ οὐκέτι,  
 τάχα δ’ οὐδ’ ὅσον ὑπνῷ πιτύχην ἔσσετ’ ἔρωίᾳ. 6  
 ἐχθὲς γὰρ παριὼν ἔδρακε λέπτ’ ἄμμε δὶ’ ὁφρύγων  
 αἰδεσθεὶς ποτίθην ἀντίος, ἡρεύθετο δὲ χρόα.  
 ἔμεθεν δὲ πλέον τὰς κραδίας ὥρος ἔδράξατο,  
 εἰς οἴκου δ’ ἀπέβαν ἐλκος ἔχων καὶ τὸ {κέαρ  
 δακών}. 10

Πολλὰ δ’ εἰσκαλέσας θυμὸν ἐμαυτοῦ διελεξάμαν·  
 τί δὴ ταῦτα ποίησ; ἀλοσύνας τί ἔσχατον ἔσσεται;  
 λεύκας οὐκετ’ ἵσησθ’ ὅττι φορῆσ ἐν κροτάφοις τρίχας;  
 ὥρᾳ τοι φρονέειν μὴ οὕτι νέος τὰν ἰδέαν πέλῃ.  
 πάντ’ ἔρδης ἀπέρ οἱ τῶν ἐτέων ἀρτὶ γεγευμένοι. 15  
 καὶ μὰν ἄλλο σε λάθει τόδ’ ἀρ τὴς λώιον, ἔμμεναι  
 ἔννον τῶν χαλεπῶν παιδὸς ἔράν(νω παράπαν πόθων)  
 τῷ μὲν γὰρ βίος ἔρπει προγόνοις ἵστηλάφω θοᾶς,  
 χαλάσσει δὲ ἐτέρᾳ ποντοπόρην αὔριον ἀρμενα.

XXX. 1. καὶ MS.: corr. Bergk. 3. κάλω μὲν μετρίως, ἀλλ’  
 δόπον τῷ παιδὶ περιέχει MS.: text. Ch. versus 4, 5 transpos. Th.  
 Frit. ταῦτα δὲ οὐ MS.: supplevit Bergk. 7. λεπτὰ μελιφρύγων  
 corr. Schneid et Bergk. 10. κέαρ δάκων H. Frit. 11.  
 διέλυξε MS.: corr. Bergk. 12. ἐπόης MS.: text. Ch. 13. οὐκ  
 ἐπύσθης MS.: corr. Schneid. 14. μὴ . . . νέος MS.: corr.  
 Bergk. 15. ἔρδης Ch.: ἔρδη δοσσαπέρ MS. ἀρτία MS. Bergk.  
 17. quae desunt in MS. supplevit Haeberlin. 18. ἔρπε  
 βαλσαργονοις ελαφ. MS.: corr. Bergk. 19. δλάσσει . . . ἀμέραν MS.:  
 text. Ahrens.

οὐδ' αὐτῷ γλυκερᾶς ἀνθεμον ἄβας πεδ' ὑμαλίκων 20  
μένει· τῷ δ' ὁ πόθος καὶ τὸν ἔσω μυελὸν ἐσθίει  
δημιμνασκομένῳ· πολλὰ δ' ὅρη νυκτὸς ἐνύπνια,  
πάνσασθαι δ' ἐνιαυτὸς χαλεπᾶς οὐκ ἴκανὸς νόσω.

Ταῦτα χάτερα πολλὰ προτ' ἐμὸν θυμὸν ἐμεμψάμαν.  
ὁ δὲ τοῦτ' ἔφατ'. διττὶς δοκίμοι τὸν δολομάχανον 25  
νικάσειν Ἐρον, οὗτος δοκίμοι τοὺς ὑπὲρ ὅμμεων  
εὑρεῖν βραΐδίως ἀστέρας ὀπποστάκιν ἐννέα.  
καὶ νῦν, εἴτ' ἐθέλω, χρή με μακρὸν σχόντα τὸν  
ἄμφενα

ἔλκειν τὸν ζυγόν, εἴτ' οὐκ ἐθέλω· ταῦτα γὰρ ὥγαθὲ  
βούλεται θέος, δις καὶ Διὸς ἔσφαλε μέγαν νόον 30  
καῦτας Κυπρογενῆς· ἔμε μάν, φύλλον ἐπάμερον,  
σμίκρας δεύμενον αὔρας δνέμων ἢ κε θέλῃ φόρη.

## ΕΠΙΓΡΑΜΜΑΤΑ

I

A. Pal. vi. 336.

Τὰ ρόδα τὰ δροσεντα καὶ ἀ κατάπυκνος ἐκείνα  
ἔρπυλλος κεῖται ταῖς Ἑλικωνιάσι,  
ταὶ δὲ μελάμφυλοι δάφναι τὸν Πύθιε Παιάν,  
Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλάσε.  
βωμὸν δ' αἰμαξεῖ κεραὸς τράγος οὗτος δ μαλός, 5  
τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

23. οὐ χαλεπαλ οὐδὲ MS.: text. Fritzsche. 25. δοκεῖ μοι  
MS.: corr. Bergk. 31. φίλον MS.: corr. Th. Fritzsche.  
32. δεύμενον Bergk.: δευδεύμενον MS. δνέμων Fritzsche: δ μέλλων  
MS. ἢ κε θέλῃ φόρη Ch.: αἴκα φορεῖ MS.  
Epigrammata quae sequuntur in Codicibus k c D servantur.

## II

A. Pal. vi. 177.

Δάφνις ὁ λευκόχρως, ὁ καλὰ σύριγγι μελίσδων  
βουκολικὸν ὕμνους, ἀνθετο Πανὶ τάδε,  
τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, δένυ ἀκοντα,  
νεβρίδα, τὰν πήραν, φ' ποκ' ἐμαλοφόρει.

## III

A. Pal. ix. 338.

Εῦδεις φυλλοστρῶτι πέδῳ Δάφνι σῶμα κεκμακὸς  
ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὅρη.  
ἀγρεύει δέ τυ Πὰν καὶ ὁ τὸν κροκόεντα Πρίηπος  
κισσὸν ἐφ' ἴμερτῷ κρατὶ καθαπτόμενος,  
ἀντρον ἔσω στείχοντες δμόρροθοι. ἀλλὰ τὸ φεῦγε, 5  
φεῦγε μεθεὶς ὑπνου κῶμα καταγρόμενον.

## IV

A. Pal. ix. 437.

Τῆναν τὰν λαύραν τάς τε δρύας αἰπόλε κάμψας  
σύκινον εὐρήσεις ἀρτιγλυφὲς ἔσανον,  
τρισκελὲς αὐτόφλοιον ἀνούατον, ἀλλὰ φάλητι  
παιδογόνῳ δυνατὸν Κύπριδος ἔργα τελεῖν.  
σακός οἱ ἱερὸς περιδέδρομεν, ἀέναον δὲ 5  
ρεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει  
δάφναις καὶ μύρτοισι καὶ εὐώδει κυπαρίσσῳ.  
ἔνθα πέριξ κέχυται βοτρυόπαις ἔλικι  
ἀμπελος, εἴαρινοὶ δὲ λιγυφθόγγοισιν ἀοιδαῖς  
κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη. 10  
ἔουθαλ δ' ἀδονίδες μινυρίσμασιν ἀνταχεῦσι  
μέλπουσαι στόμασιν τὰν μελίγαρυν ὄπα.

IV. I. τάς τε Μεινέκε : τάς αἱ κ. 5. σακός οἱ ἱερὸς Ch. : δ' εὐ  
ἱερὸς MSS. II. ἀδονίδες Μεινέκε : ἀηδ. vulg.

ἔζεο δὴ τηνεῖ καὶ τῷ χαρίεντι Πριήπῳ  
 εὐχε' ἀποστέρεξαι τὸν Δάφνιδός με πόθους,  
 κεύθυνς ἐπιρρέειν χίμαρον καλόν. ἦν δ' ἀνανεύσῃ, 15  
 τοῦδε τυχῶν ἐθέλω τρισσὰ θύη τελέσαι·  
 βέξω γὰρ δαμάλαιν, λάσιον τράγον, ἅρνα τὸν ἵσχω  
 σακίταν. ἀλοι δ' εὐμενέως ὁ θεός.

## V

A. Pal. ix. 433.

Λῆγς ποτὶ τᾶν Νυμφᾶν διδύμοις αὐλοῖσιν ἀεῖσαι  
 ἀδύ τι μοι; κὴγὼ πακτλὸς ἀειράμενος  
 ἀργεῦμαί τι κρέκειν, δὲ βουκόλος ἀμμιγα θελξεῖ  
 Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.  
 ἔγγυς δὲ στάντες λασίας δρυδὸς ἄντρου ὅπισθεν 5  
 Πᾶνα τὸν αἰγιβάταν δρφανίσωμες ὑπνου.

## VI

A. Pal. ix. 432.

Ἄ δειλαῖε τὺ Θύρσι, τί τὸ πλέον, εἰ καταταξεῖς  
 δάκρυσι διγλήνους ὥπας δδυρόμενος;  
 οἴχεται ἀ χίμαρος, τὸ καλὸν τέκος, οἴχετ' ἐς "Αιδαν·  
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.  
 αἱ δὲ κύνες κλαγγεῦντι τί τὸ πλέον, ἀνίκα τῆνας 5  
 δοστίον οὐδὲ τέφρα λείπεται οἰχομένας;

## VII

A. Pal. vii. 659.

Νήπιον νίδν ἔλειπες, ἐν ἀλικίᾳ δὲ καὶ αὐτός,  
 Εὔρύμεδον τύμβου τοῦδε θανὼν ἔτυχες.  
 σοι μὲν ἔδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολῖται  
 τιμασεῦντι, πατρὸς μνώμενοι φις ἀγαθοῦ.

## VIII

A. Pal. vi. 337.

Ἡλθε καὶ ἐς Μίλητον δὲ τοῦ Παιήονος νέός,  
ἰητῆρι νόσων ἀνδρὶ συνοισόμενος  
Νικίᾳ, ὃς μιν ἐπ' ἡμαρ ἀεὶ θύεσσιν ἴκνεῖται,  
καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρου,  
Ἡετίων χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστὰς 5  
μισθόν· δὲ δ' εἰς ἔργον πᾶσαν ἀφῆκε τέχνην.

## IX

A. Pal. vii. 660.

Ξεῖνε, Συρακόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὁρθων·  
χειμερίας μεθύων μηδαμὰ νυκτὸς ἵοις.  
καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον· ἀντὶ δὲ πολλᾶς  
πατρίδος δύνείαν κείμαι ἐφεσσάμενος.

## X

A. Pal. vi. 338.

Τμῆν τοῦτο θεαὶ κεχαρισμένον ἐνέα πάσαις  
τῶγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον,  
μουσικός· οὐχ ἐτέρως τις ἔρει· σοφίῃ δὲ ἐπὶ τῇδε  
αἶνον ἔχων Μουσέων οὐκ ἐπιλανθάνεται.

## XI

A. Pal. vii. 661.

Εὔσθένεος τὸ μνῆμα· φυσιγνώμων δὲ σοφιστῆς,  
δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν.  
εὖ μιν ἔθαψαν ἑταῖροι ἐπὶ λίτεινης γένον δυτα·  
χύμνονθέτης αὐτοῖς δαιμονίως φίλος ήν·  
πάντων δὲν ἐπέοικεν ἔχειν τεθνεῶς δὲ σοφιστῆς 5  
καίπερ ἄκικυς ἐὼν εἰλίξ' ἀρα κηδεμόνας.

XI. 5. ἔχει vulg.: ἔχειn Briggs.

## XII

A. Pal. vi. 339.

Δημομέλης δὲ χορηγός, δὲ τὸν τρίποδόν τοι Διόνυσε  
 καὶ σὲ τὸν ἥδιστον θεῶν μακάρων ἀναθεῖς,  
 μέτριος ἦν ἐν πᾶσι, χορῷ δὲ ἐκτήσατο νίκην  
 ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσῆκον δρῶν.

## XIII

A. Pal. vi. 340.

Ἡ Κύπρις οὐ πάνδημος. Ἰλάσκεο τὴν θεὸν εἰπὼν  
 οὐρανίην, ἀγνῆς ἀνθεμα Χρυσογόνης  
 οἴκῳ ἐν Ἀμφικλέους, φέρε καὶ τέκνα καὶ βίον εἰχε  
 ξυνδυν. ἀεὶ δέ σφιν λώιον εἰς ἔτος ἦν  
 ἐκ σέθεν ἀρχομένοις ὡς πότνια· κηδόμενοι γὰρ  
 ἀθανάτων αὐτοὶ πλεῖον ἔχουσι βροτοῦ. 5

## XIV

A. Pal. ix. 435.

Ἀστοῖς καὶ ξείνοισιν ἵσον νέμει ἥδε τράπεζα·  
 θεὶς ἀνελοῦ ψήφου πρὸς λόγον ἐρχομένης.  
 ἀλλός τις πρόφασιν λεγέτω· τὰ δὲ ὁθνεία Κάικος  
 χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

## XV

A. Pal. vii. 658.

Γνώσομαι, εἴ τι νέμεις ἀγαθοῖς πλέον, τῇ καὶ ὁ δειλὸς  
 ἐκ σέθεν ὠσαύτως ἵσον ὀδοιπόρ' ἔχει.  
 “χαιρέτω οὗτος ὁ τύμβος” ἐρεῖς “ἐπεὶ Εύρυμέδοντος  
 κεῖται τῆς Ἱερῆς κοῦφος ὑπὲρ κεφαλῆς.”

XVI A. Pal. vii. 662.

Ἡ παῖς φόχετ' ἀωρος ἐν ἑβδόμῳ ηδὸν ἐνιαυτῷ  
εἰς Ἀίδην πολλης ἡλικίης προτέρη,  
δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,  
νήπιον ἀστόργου γευσάμενον θανάτου.  
αἰαῖ ἐλεινὰ παθοῦσα Περιστερί, ως ἐν ἑτοίμῳ 5  
ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.

XVII A. Pal. ix. 599.

Θᾶσαι τὸν ἀνδριάντα τοῦτον ὡς ἔνε  
σπουδᾷ, καὶ λέγ' ἐπὴν ἐσ οἴκον ἔνθησ  
“Ἀνακρέοντος εἰκόν' εἶδον ἐν Τέφ  
τῶν πρόσθ' εἴ τι περισσὸν φόδοποιοῦ.”  
προσθεῖσ δὲ χῶτι τοῖς νέοισιν ἀδέτο, 5  
ἔρεις ἀτρεκέως ὅλον τὸν ἄνδρα.

XVIII A. Pal. ix. 600.

Ἄ τε φωνὰ Δώριος χῶνηρ δ τὰν κωμῳδίαν  
εὑρὼν Ἐπίχαρμος.  
ὦ Βάκχε, χάλκεον νιν ἀντ' ἀλαθινοῦ  
τὸν ὁδὸν ἀνέθηκαν  
τοὶ Συρακούσσαις ἐνίδρυνται πεδωρισταὶ πόλει, 5  
οἵ ἀνδρὶ πολίτᾳ·  
σωρὸν γὰρ εἶχε βῆμάτων μεμναμένοις  
τελεῖν ἐπίχειρα.  
πολλὰ γὰρ πòτ τὰν ζόαν τοῖς πᾶσιν εἶπε χρήσιμα.  
μεγάλα χάρις αὐτῷ.

XVIII. 5. πεδωρισταὶ Meineke: πελωρισταὶ Anth.: πέλωρις  
τῇ k. 7. βῆμάτων Anthol.: χρημάτων vulg. μεμναμένοις  
Musurus: -ous MS.

XIX

A. Pal. xiii. 3.

‘Ο μουσοποιὸς ἐνθάδ’ Ἰππῶναξ κεῖται.  
 εὶ μὲν πονηρός, μὴ ποτέρχευ τῷ τύμβῳ·  
 εἰ δ’ ἐσσὶ κρήγυνός τε καὶ παρὰ χρηστῶν,  
 θαρσέων καθίζευ, κὴν θέλης ἀπόβριξον.

XX

A. Pal. vii. 663.

‘Ο μικκὸς τόδ’ ἔτευξε τῷ Θραῖσσα  
 Μῆδειος τὸ μνᾶμ’ ἐπὶ τῷ ὁδῷ κήπεγραψε Κλείτας.  
 ἐξεῖ τὰν χάριν ἀ γυνὰ ἀντὶ τήνων,  
 ὃν τὸν κοῦρον ἔθρεψε. τί μάν; ἔτι χρησίμα  
 καλεῖται.

XXI

A. Pal. vii. 664.

Αρχιλοχὸν καὶ στᾶθι καὶ εἴσιδε τὸν πάλαι ποιητὰν  
 τὸν τῶν ίάμβων, οὐ τὸ μυρίον κλέος  
 διηλθε κήπῃ νύκτα καὶ πρὸς ἀῶ.  
 ἦ φά νιν αἱ Μοῖσαι καὶ ὁ Δάλιος ἡγάπευν Ἀπόλλων,  
 ὡς ἐμμελῆς τ’ ἔγεντο κήπιδέξιος 5  
 ἐπεά τε ποιεῖν πρὸς λύραν τ’ ἀείδειν.

XXII

A. Pal. ix. 598.

Τὸν τοῦ Ζανδὸς ὅδ’ ὑμιν υἱὸν ὠνὴρ  
 τὸν λεοντομάχαν, τὸν δένχειρα,  
 πρᾶτος τῶν ἐπάνωθε μουσοποιῶν  
 Πείσανδρος συνέγραψεν ὡκ Καμίρου  
 χῶσους ἐξεπόνασεν εἰπ’ ἀέθλους. 5  
 τοῦτον δ’ αὐτὸν δὲ δῆμος, ὡς σάφ’ εἶδῆς,  
 ἔστασ’ ἐνθάδε χάλκεον ποιήσας  
 πολλοῖς μησὶν δπισθε κήνιαυτοῖς.

## ΕΚ ΤΗΣ ΒΕΡΕΝΙΚΗΣ

Athenaeus vii. 284.

Καὶ τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ δλβον,  
 ἐξ ἀλδε φίωή, τὰ δὲ δίκτυα κείνῳ ἀροτρα,  
 σφάζων ἀκρόνυχος ταύτη θεῷ ἵερὸν ἰχθύν,  
 δν λεῦκον καλέουσιν, δ γάρ φιερώτατος ἀλλων,  
 καὶ κε λίνα στήσαιτο καὶ ἐξερύσσαιτο θαλάσσης      5  
 ἔμπλεα.

## ΜΕΓΑΡΑ

“Μῆτερ ἐμή, τίφθ’ ὁδε φίλον κατὰ θυμὸν ἴαπτεις  
 ἐκπάγλως ἀχέουσα, τὸ πρὸν δὲ τοι οὐκέτ’ ἔρευθος  
 σώζετ’ ἐπὶ βεθέεσσι; τἱ μοι τόσον ἡνίσσαι;  
 ή ρ’ δτι ἀλγεα πάσχει ἀπέριτα φαίδιμος υἱὸς  
 ἀνδρὸς ὑπ’ οὐτιδανοῖ, λέων ὥσειθ’ ὑπὸ νεβροῦ;      5  
 ὦμοι ἔγώ, τί νυ δῆ με θεοὶ τόσον ἡτίμησαν  
 ἀθάνατοι; τί νύ μ’ ὁδε κακῇ γονέες τέκον αἴσῃ;  
 δύσμορος, ητ’ ἐπεὶ ἀνδρὸς ἀμύμονος ἐσ λέχος ἥλθον,  
 τὸν μὲν ἔγὼ τίεσκον ἵσον φαέεσσιν ἐμοῖσιν  
 ηδ’ ἔτι νῦν σέβομαί τε καὶ αἰδέομαι κατὰ θυμὸν.      10  
 τοῦ δ’ οὕτις γένετ’ ἄλλος ἀποτμότερος ζωδυτῶν,  
 οὐδὲ τόσων σφετέρησιν ἐγεύσατο φροντίσι κηδέων.  
 σχέτλιος, δς τόξοισιν, ἃ οἱ πόρεν αὐτὸς Ἀπόλλων  
 ἡέ τινος Κηρῶν η Ἐριννύος αἰνὰ βέλεμνα,  
 παῖδας ἔοντις κατέπεφνε καὶ ἐκ φίλον εἶλετο θυμὸν      15  
 μαινόμενος κατὰ οἰκον, δ δ’ ἔμπλεος ἕσκε φόνοιο.  
 τοὺς μὲν ἔγὼ δύστηνος ἐμοῖς ἴδον δφθαλμοῖσι  
 βαλλομένους ὑπὸ πατρί· τὸ δ’ οὐδ’ δναρ ἥλυθεν ἀλλωφ.”

4. φιερώτατος Schweighäuser: θ' ιερώτατος vulg.

οὐδέ σφιν δυνάμην ἀδινὸν καλέουσιν ἀρῆξαι  
μητέρ' ἔην, ἐπεὶ ἐγγὺς ἀνίκητον κακὸν ἦεν. 20  
ώς δ' ὅρνις δδύρηται ἐπὶ σφετέροισι νεοσσοῖς  
δλλυμένοις, οὗστ' αἰνὸς ὄφις ἔτι νηπιάχοντας  
θάμνοις ἐν πυκινοῖσι κατεσθίει· ἡ δὲ κατ' αὐτοὺς  
πωτᾶται κλάζουσα μάλα λιγὺ πότνια μήτηρ,  
οὐδ' ἄρ' ἔχει τέκνοισιν ἐπαρκέσαι· ἢ ρά οἱ αὐτῇ 25  
ἀσσον ἴμεν μέγα τάρβος ἀμειλίκτοιο πελώρου·  
ώς ἐγὼ αἰνοτόκεια φίλον γένον αἰάζουσα  
μαινομένοισι πόδεσσι δόμον κάτα πολλὸν ἐφοίτων.  
ώς γ' ὅφελον μετὰ παισὶν ἀμα θησκουσα καὶ αὐτὴ  
κεῖσθαι φαρμακεύετα δί ἥπατος ἵὸν ἔχουσα, 30  
〈ἢ καὶ σοὶς ἀγανοῖσιν ὑπαὶ βελέεσσι δαμῆναι〉 30<sup>a</sup>  
Ἄρτεμι θηλυτέρησι μέγα κρέοντα γυναιξί.  
τῷ χ' ἡμᾶς κλαύσαντε φίλης ἐπὶ χερσὶ τοκῆες  
πολλοῖς σὺν κτερέεσσι πυρῆς ἐπέβησαν ὁμόης,  
καὶ κεν ἔνα χρύσειον ἐς ὀστέα κρωσσὸν ἀπάντων  
λέξαντες κατέθαψαν, δθι πρῶτον γενόμεσθα. 35  
νῦν δ' οἱ μὲν Θήβην ἵπποτρόφον ἐνναίουσιν  
Ἄονίου πεδίοιο βαθεῖαν βῶλον ἀροῦντες·  
αὐτὰρ ἐγὼ Τίρυνθα κατὰ κραναὴν πόλιν Ἡρῆς  
πολλοῖσιν δύστηνος ἰάπτομαι ἀλγεσσιν ἥτορ  
αἰεὶ ὁμῶς· δακρύων δὲ πάρεστί μοι οὐδὲ τὸ ἐρωή. 40  
ἄλλὰ πόσιν μὲν ὁρῶ παῦρον χρόνον ὁφθαλμοῖσιν  
οἴκῳ ἐν ἡμετέρῳ· πολέων δὲ οἱ ἔργον ἔτοῖμον  
μόχθων, τοὺς ἐπὶ γαῖαν ἀλώμενος ἥδε θάλασσαν  
μοχθίζει πέτρης ὅγ' ἔχων νόον ἡὲ σιδήρου  
καρτερὸν ἐν στήθεσσι· σὺ δ' ἡύτε λείβεται ὕδωρ, 45  
νύκτας τε κλαίοντα καὶ ἐκ Διὸς ἤμαθ' ὁπόσσα.

30<sup>a</sup>. versum supplevit Hermann praeceunte Wakefield.

ἄλλος μὰν οὐκ ἀν τις ἐυφρήγαι με παραστὰς  
κηδεμόνων· οὐ γάρ σφε δόμων κατὰ τεῖχος ἔέργει.  
καὶ λίην πάντες γε πέρην πιτυώδεος Ἰσθμοῦ  
ναίουσ', οὐδέ μοὶ ἐστι πρὸς δυτινά κε βλέψασα 50  
οἰα γυνὴ πανάποτμος ἀναψύξαιμι φίλον κῆρ,  
νόσφι γε δὴ Πύρρης συνομαίμονος· ή δὲ καὶ αὐτὴ  
ἀμφὶ πόσει σφετέρῳ πλέον ἄχνυται Ἰφικλῆι,  
σῷ υἱεῖ· πάντων γὰρ διζυρώτατα τέκνα  
γένενασθαί σε θεῷ τε καὶ ἀνέρι θυητῷ ἔολπα." 55

ώς ἄρ' ἔφη· τὰ δέ οἱ θαλερώτερα δάκρυα μῆλων  
κόλπον ἔσι μερέντα κατὰ βλεφάρων ἔχέοντο,  
μνησαμένη τέκνων τε καὶ δύν μετέπειτα τοκήων.  
ώς δ' αὕτως δακρύοισι παρήια λεύκ' ἐδίαινεν  
'Αλκμήνη· βαρὺ δ' ἥγε καὶ ἐκ θυμοῦ στενάχουσα δο  
μύθοισιν πυκινοῖσι φληην νυδὸν ὕδε μετηγόδα·

“δαιμονίη παιδῶν, τί νύ τοι φρεσὶν ἔμπεσε τοῦτο  
πευκαλίμης; πῶς ἀμμὸν ἐθέλεις δροθυνέμεν ἀμφω  
κήδε ἄλαστα λέγουσα; τὰ δὲ οὐ νῦν πρῶτα  
κέκλαυται.

Sic textum constitui, vulgo una linea legitur.

καί σε μᾶλ' ἐκπάγλως δλοφύρομαι ήδ' ἐλεαίρω,  
οῦνεκεν ἡμετέρῳ λυγροῦ μετὰ δαίμονος ἔσχες,  
δσθ' ημῖν ἐφύπερθε κάρης βαρὺς αἰωρεῖται.

ἴστω γὰρ Κούρη τε καὶ εὐέανος Δημήτηρ, 75

ἄς κε μέγα βλαφθεὶς τις ἐκών ἐπίορκον δμόσση  
δυσμενέων, μηδέν σε χερειέτερον φρεσὶν ἥσι  
στέργειν ή εἴ πέρ μοι ὑπὲκ νηδυίοφιν ἥλθες  
καὶ μοι τηλυγέτη ἐνὶ δώμασι παρθένος ἥσθα. 79

οὐδ' αὐτῆν γέ νυ πάμπαν ἔολπά σε τοῦτο γε λήθειν.  
τῷ μηδ' ἐξείπης πότ', ἐμὸν θάλος, ὡς σεν ἀκηδέω,  
μηδ' εἴ κ' ἡυκόμου Νιόβης πυκινώτερα κλαίω.

οὐδὲν γὰρ νεμεσητὸν ὑπὲρ τέκνου γοάσασθαι  
μητέρι δυσπαθέοντος· ἐπεὶ δέκα μῆνας ἔκαμνον  
πρὶν ἥπερ τ' ἰδέειν μιν, ἐμῷ ὑπὸ ἥπατ' ἔχουσα, 85  
καὶ με πυλάρτασ σχεδὸν ἥγαγεν Αἰδωνῆος·

ῳδέ ἐ δυστοκέουσα κακὰς ᾠδῖνας ἀνέτλην.

νῦν δέ μοι οἴχεται νὺὸς ἐπ' ἀλλοτρίης νέον ἀθλον  
ἐκτελέων· οὐδ' οἴδα δυσάμμορος, εἴτε μιν αὐτὸν  
ἐνθάδε νοστήσανθ' ὑποδέξομαι, εἴτε καὶ οὐκί. 90

πρὸς δ' ἔτι μ' ἐπτοίησε διὰ γλυκὺν αἰνὸς ὄνειρος  
ὑπνον· δειμαίνω δὲ παλίγκοτον δψιν ἴδοῦσα  
ἐκπάγλως, μή μοί τι τέκνοις ἀποθύμιον ἔρδοι.  
εἴσατο γάρ μοι ἔχων μακέλην εὐεργέα χερσὶ<sup>1</sup>  
παῖς ἐμὸς ἀμφοτέρησι, βίη 'Ηρακληίη· 95

τῇ μεγάλην ἐλάχαινε δεδεγμένος ὡς ἐπὶ μισθῷ  
τάφρον τηλεθάοντος ἐπ' ἐσχατιῇ τινος ἀγροῦ,  
γυμνὸς ἀτερ χλαίνης τε καὶ εὐμίτροιο χιτῶνος.  
αὐτὰρ ἐπειδὴ παντὸς ἀφίκετο πρὸς τέλος ἔργου

85. πρὸν καὶ πέρ τ' MSS.: corr. Ahrens.  
οἵος D: οἴος φ.

88. νὺὸς Valcken.:

καρτερὸν οἰνοφόρῳ πονεύμενος ἔρκος ἀλωῆς, 100  
 ἡτοι δὲ λίστρον ἔμελλεν ἐπὶ προύχοντος ἐρείσας  
 ἀνδήρου καταδῦναι καὶ πάρος εἴματα ἔστο·  
 ἐξαπίνης δὲ ἀνέλαμψεν ὑπὲρ καπέτοιο βαθεῖης  
 πῦρ ἀμοτον, περὶ δὲ αὐτὸν ἀθέσφατος εἰλεῖτο φλόξ. 105  
 αὐτὰρ δγ' αἱὲν ὅπισθε θοοῖς ἀνεχάξετο ποσσίν,  
 ἐκφυγέειν μεμαῶς ὀλοὸν μένος Ἡφαίστοιο.  
 αἱὲν δὲ προπάροιθεν ἕοῦ χροδὸς ἡύτε γέρρον  
 νώμασκεν μακέλην· περὶ δὲ δμμασιν ἔνθα καὶ ἔνθα  
 πάπταινεν, μὴ δὴ μιν ἐπιφλέξῃ δήιον πῦρ.  
 τῷ μὲν ἀοσσῆσαι λελιημένος, ὡς μοι ἔικτο, 110  
 Ἰφικλέης μεγάθυμος ἐπ' οὔδει κάππεσ' ὀλισθῶν  
 πρὶν ἐλθεῖν, οὐδὲ δρθὸς ἀναστῆναι δύνατ' αὐτὶς,  
 ἀλλ' ἀστεμφὲς ἔκειτο, γέρων ωσείτ' ἀμενηνός,  
 ὅντε καὶ οὐκ ἐθέλοντα βιήσατο γῆρας ἀτερπὲς  
 καππεσέειν, κεῖται δὲ δγ' ἐπὶ χθονὸς ἔμπεδον αὐτοῦ  
 εἰς δὲ τις χειρός μιν ἀνειρύσση παριόντων 115  
 αἰδεσθεὶς ὅπιδα τρομερὴν πολιοῖο γενείου.  
 ὡς ἐν γῇ λελίαστο σακεσπάλος Ἰφικλείης.  
 αὐτὰρ ἐγὼ κλαίεσκον ἀμηχανέοντας ὀρῶσα  
 παῖδας ἐμούς, μέχρι δὴ μοι ἀπέσσυτο νήδυμος ὑπνος  
 ὀφθαλμῶν, ἡῶς δὲ παραυτίκα φαινόλις ἥλθε. 121  
 τοῖα, φίλη, μοι δνειρα δἰὰ φρένας ἐπτοίησαν  
 παννυχίη· τὰ δὲ πάντα πρὸς Εύρυσθῆα τρέποιτο  
 οἴκου ἀφ' ἡμετέροιο, γένοιτο δὲ μάντις ἔκεινω  
 θυμὸς ἐμός, μηδὲ ἄλλο παρὲκ τελέσειέ τι δαίμων.” 125

117. τρομερὴν Wakef.: προτέρην MSS.



## NOTES

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### I.

THE first half of this idyll forms but a setting for the shepherd Thyrsis' song on the death of Daphnis (i. 65 *sqq.*). Thyrsis is invited to while away the noon-day by singing, ‘as once he sang in rivalry with Chromis,’ and is promised as reward a goat for the milking and a carved bowl. He assents and sings the monody.

Various forms of the legend are preserved, and no reconciliation between them is possible; the story as adopted by Theocritus in this idyll and the seventh seems to be as follows: Daphnis had vowed that he would be stronger than Love (i. 97), and that his heart would never be subdued. Aphrodite half offended, half in jest, inspired him with a strong passion for a maid (*Xenea* in vii. 73), but Daphnis would not confess his love, but suppressing it slowly pined away. The shepherds and the gods try to draw his secret from him: Pan reviles him for a fool. Aphrodite boasts her victory, and stings Daphnis into violent reproach and final confession of defeat when death is already at hand. It is enough; and Aphrodite would save him but it is too late, and Daphnis passes down to the stream of death.

The song, as appears from 19 and 61, is not an impromptu, but, as in *Id.* vii., a piece already conned. The setting and the characters are somewhat ideal, so much so that it is possible—although not necessary—to regard the poem as of the same class as *Id.* vii. (See Introd.)

i, 2. ἀδύ τι : taken up by ἀδύ δέ (2), ἀδιον (7), ἀδέα (65), ἀδιον (145), for ‘sweet is every sound, sweeter thy voice, but every sound is sweet.’ The construction of the lines is rendered clear if we attend to the balance of the words: ἀδύ τι is answered by ἀδύ δέ: καὶ ἀ πίτυς by καὶ τύ. συρίσδες (3) belongs to both clauses. καὶ ἀ πίτυς (ἀ ποτὲ ταῖς παγαῖσι μελίσθεται) ἀδύ τι τὸ ψιθύρισμα συρίσδει καὶ τὸ ἀδύ τι συρίσδει.

[To read δ and make μελίσθεται verb to πίτυς impairs the rhythm.] ‘Sweet is the whispered music of yon pine which sings beside the water, and sweet thy music, herdsman.’ Cf. Terent. Maurus, l. 129:

‘Dulce tibi pinus submurmurat, en tibi pastor,  
Proxima fonticulis, et tu quoque dulcia pangis.’

ἀδύ τι τὸ ψιθύρισμα συρίσδεις = ἀδύ τι ἔστι τὸ ψιθύρισμα δ συρίσδεις. *τις* is not often added to a predicative adjective referring to the object when the object has the article, but cf. Lycurgus, § 101 ἀνυπέρβλητον τινὰ δεῖ τὴν εἴνουσαν ἔχειν.

3. συρίσδεις = συρίσδεις. For the application of the word to wind in trees, cf. Longus, iii. 24 δ μὲν ἐσύριζεν ἀμαλάμενος πρὸς τὰς πίτυς. ‘The pines sing overhead’ (Kingsley). Lucian, *V. H.* ii. § 5 ἀπὸ τῶν κλάδων κινουμένων τερπνὰ μέλη ἀπεσυρίζετο ἐοικότα τοῖς αὐλήμασι τῶν πλαγίων αὐλῶν.

μετὰ Πᾶνα, ‘second to Pan alone.’ Eurip. *Troad.* 218

τάδε δεύτερά μοι μετὰ τῶν ἵεραν  
Θησέως Ἰαθέαν ἐλθεῖν χάραν :

Propert. ii. 3. 32 ‘post Helenam forma secunda.’

5. τέ = σε a form known elsewhere only in grammarians, but restored by conjecture in v. 14.

καταρρέει comes over to thee (from what he leaves). The three prizes are arranged in order of value.

6. ἔστε κ' ἀμέλεγης: cf. Hesiod. *Op.* 591

καὶ βοῦς ὑλοφάγοις κρέας μῆπω τετοκυίτης  
πρατογόνων τ' ἔριφαν.

7. Note the careful correspondence of these five lines to the preceding. ἀδιον to ἀδύ τι: μέλος to μελίσθεται: ὕδωρ to παγαῖον: Μοῖσαν to Πᾶνα: γέρας to γέρας: and the arrangement of the prizes (l. 9, note).

ἄδιον: sc. καταλείβεται, cf. xx. 27. The proposed explanation ἀδύον ἔστι ἡ τὸ ὕδωρ ἀδύ δν καταλείβεται is highly artificial and awkward.

9. οἵδα: diminutive of οἰς, not the same as οῖς of l. 11, but as in 4-6 we had a descending scale of age, here we have an ascending order; ‘the little ewe lamb—the stall-fed lamb—the sheep.’ For the formation cf. ἀμνίς, ἄρτις, δροδαμνίς. The winners chose their prize, the next best left goes to the second competitor.

13. ὅς, ‘where.’

τὰς δ' αἶγας: parataxis=‘while I tend thy goats’; cf. vii. 86.

15. οὐ θέμις . . . οὐ θέμις, see Introd. B θέμις—*fas*—law relative to heaven (Soph. *O. C.* 1556). The gods themselves rest at noon-day, and man may not break their repose; cf. Verg. *Georg.* iv. 402; *Ecl.* vi. 14; 1 Kings xviii.

17. κεκλακώς, ‘woread.’

18. ποτὶ ρωτί. Herondas, vi. 37 μη τὴν χολὴν ἐπὶ μνὸς ἔχ’ εὐθύς: *Iliad* xviii. 322 δρυὸς χόλος.

19. δεῖθες = δεῖθεις: 'Thou dost sing the "Sorrows of Daphnis," and surpass all others in the woodland song.'

20. ἐπὶ τῷ πλέον is not equivalent to *εἰς δρόν* (as Haupt, *Opusc.* ii. 312, and editors take it), but expresses simply a degree definitely higher than that reached by others (*dist. ἐπὶ πλέον*—a vaguer comparison). Cf. viii. 17 note; Xenoph. *Hellen.* iv. 7. 6 ὥσπερ πάνταθλος πάντη ἐπὶ τῷ πλέον ὑπερβάλλειν ἔπειράτο.

ἴκειο, 'reached,' cf. *Odyss.* viii. 198 οὗτις Φαιήκων τόδε γ' ἤξεται οὐδὲ ὑπερῆσει. The aorist is 'momentary'—an action present or habitual being vividly represented as completed at once and already passed. Cf. Aesch. *Eumenid.* 321:

μάρτυρες δρθαί τοῖσι θαυμοῦσιν  
παραγιγνόμεναι πράκτορες αἴματος  
ἀντῷ τελέως ἐφάνημεν.

22. Κραυαῖν, 'Nymphs of the spring,' i.e. statues of them. Cf. Leonidas in *A. Pal.* ix. 326:

Πέτρης ἐπε δισσῆς ψυχρὸν καταπάλμενον ὕδωρ<sup>1</sup>,  
χάροις, καὶ Νυμφέων πομπεικὰ ξύλα,

and *A. Pal.* vi. 334:

αβλια, καὶ Νυμφέων ἵερὸς πάγος, αἱ θ' ὑπὸ πέτρη  
τίδακες, ή θ' ὕδασιν γειτονέουσα πίτυς.

24. τὸν Λιβύαθε: cf. xxiv. 109; Demosth. *Meidias* 121 Λισί-  
μαχος 'Αλωπεκῆθεν.

25. ἐπὶ τρίς: cf. ii. 43. In the following line ἐπὶ δύο πέλλας = 'as much as two pails full' (not 'into two pails')—accusative of amount. Plato, *Laws* 704 b ἀνέχει θαλάσσης γε η πόλις εἰς τίνας η σταδίους.

28. ἀμφῶνες, 'with two handles.'

τερόσθιον, 'fresh from the graving chisel,' still possessing the scent of fresh cut wood. The bowl is a drinking-bowl (see *Odyss.* ix. 346) not a milking-bowl.

29, sqq. 'Above, about the lip twines ivy, ivy painted o'er with helichryse, and opposite (κατ' αὐτὸν) the tendrils twist gay in their golden berries.'

κεκομιμένος: lit. 'dusted.' Does Theocritus mean that the 'dust' of the flower is scattered over the ivy ('the yellow lotus dust is blown'), or use the verb in a somewhat new sense? The general meaning is clear that ivy and helichryse are mingled.

κατ' αὐτὸν, 'in a line with,' or 'opposite to.' Cf. xxiv. 12 (note): a second band of floral decoration round the base of the cup is meant. Those who change κατ' αὐτὸν or take it in another sense than this leave ὑψόθι (29) pointless. Cf. Vergil's description, *Ecl.* iii. 39; Nonnus, xix. 25:

τοῦ περὶ χείλεος ἄκρον ἐπ' ἀμπελόντι καρήνω  
κισσὸς ξιφὶ χρυσέφ δὲ πέριξ δαιδάλλετο κόσμῳ.

<sup>1</sup> Cf. Theocer. i. 7.

32. ἔντοσθεν. Inside *these bands* (i. e. between) not 'inside the cup.' See two notes of Hiller and J. A. Hartung. The outside of the cup between the bands is divided into three fields:—the carving of the first represents a coquette, with two admirers; that of the second an old fisherman at his work; the third shows a vineyard tended by a little lad who, intent on his own pursuits, is robbed of his breakfast by a fox.

For the meaning of *ἔντοσθεν* cf. xvi. 95; Ap. Rhod. ii. 679 εἴσω πετράν, 'in between the rocks.'

τι: proclitic. For position cf. Soph. *Antig.* 159; Lysias, xxx. § 1 ήδη ὡς ἀνδρες δικασται, τινές.

Θεῶν διάδαλμα, 'a work as of the gods.' Callim. v. 94 γοερᾶν ὅλον ἀγδονίδαν ἄγε βαρὺ κλαίοντα.

34. ἀλλοθεν ἀλλος, 'this side and that.' Ap. Rhod. iv. 951

ως αἱ νῆα θέουσαν ἀμοιβαῖς ἀλλοθεν ἀλλη πέμπε δὶ' ἡερίην ἐπὶ κύμασι.

35. ἀπτεραι. Eurip. *Medea* 55 φρενῶν ἀνθάπτεται. There is a similar picture in Naevius (Cruttwell, *Specimens of Rom. Lit.* ii. 1. 1):

'Quasi pila

In choro ludens datatim dat se, ac communem facit,  
Alii adnusat, alii adnictat, alium amat, alium tenet,  
Alibi manus est occupata, alii percillit pedem,  
Anulum alii dat spectandum, a labris alium invocat,  
Cum alio cantat, attamen alii suo dat digito literas.'

36. γελᾶσα = γελῶσα. The former may be explained as due to an erroneous change of *ω* to *α* on the analogy of *χράτος*...  
*γλᾶσσα* (= *γλῶσσα*, Herondas); but is more probably to be derived from a collateral form of the present *γέλῃμι* or *γέλαμι*. So we have *ἰσαμι*, 'I know' (hence *ἴσας*, cf. xiv. 34), with a participle *ἰσάς* (Ahrens, *Dial. Dor.* p. 345). The masculine of *γελᾶσα* would therefore be *γελάς* not *γελᾶν*.

38. κυλοδιώντες, 'with hollow eyes.' Oppian, *Hal.* iv. 18 'love delights χρωτός τε παράτροπον ἄνθος ἀμερσαὶ σσε τε κοιλῆναι.'

39. τοῖς δὲ μετά, 'next after them.' For this use of *μετά* with the dative cf. *Odyss.* ix. 369 Οὐτιν ἐγὼ πύματον ἔδομαι μετά οἵς ἑτάροις: Theocrit. xxv. 93; Quint. Smyrn. v. 64 τοὶ δ' ἐφέποντο αἰγοὶ μετά τοῖσι.

τέτυκται: singular, because the two nouns joined by *τε...τε* form but one notion cf. ii. 7. Xen. *Symp.* iii. 4 ἀνδρεία καὶ σοφία ἔστιν δτε βλαβερὰ δοκεῖ εἶναι.

40. ἐς βόλον ἔλκει is 'hauling in his net for a catch.' Theocritus imitates (Hesiod) *Scut. Her.* 213:

ἀντάρ ἐπ' ἀκταῖς  
ἡστο ἀνήρ ἀλιεὺς δεδοκημένος· εἴχε δὲ χερσὸν  
ἰχθύσιν ἀμφίβλητρον, ἀπορρίψοντι ἔοικώς.

41. τὸ καρτερόν, 'with a man's whole strength,' see iii. 3 note. For *ἐς* cf. v. 98; St. Luke v. 4 χαλάσσατε τὰ δίκτυα ὑμῶν εἰς ἄγραν.

42. δύον σθένος . . . γυλων, 'with all the strength of his limbs.' Ap. Rhod. ii. 591 ἐμβαλέει κώτρους δύον σθένος: and with verb expressed, Ap. Rhod. iii. 716 δύον σθένος ἔστιν ἐμεῖο.

45. τυτθόν δ' δύον, 'a little way.' The construction is like the Platonic ἀμηχάνως ὡς, &c., Phaedrus 263 d. Polit. 308 c οὐδαμῶς ὡς οὐ φέρουσι: *Laws* 782 αἱ ἀμηχανοὶ ἀν δύον γεγούδε δν εἴη: Arist. *Eccles.* 386 ὑπερφύως ὡς λευκοπληθῆς ην ιδεῖν ἡκκλησία. The full construction would be τυτθόν ἔστιν δύον ἀπέχει. The verb is omitted and wherever possible the antecedent is attracted to the form of the relative. Cf. Herod. iv. 194 ἀφθονοι δύοι: Lucian, *Alex.* i. διλίγονται δύοι: A. Pal. xii. 227 βαῖον δύον παραβάς. Exactly similar is the use of οὐδεῖς δύοις οὐ· οὐδέτα δύτινα οὐ, &c.

46. Cf. *Iliad* xviii. 561. πυρραῖας: *vid.* Liddell and Scott; the word is very doubtful here, even if it does bear the meaning of 'eating' or 'fit for eating.' We want some word descriptive of colour. περκναῖαι (Briggs) is unlikely to have been displaced; it is a common word cf. *Odys.* vii. 126. περκναῖαι (Ribbeck) is possible, as a collateral form, cf. ἐρυθρός, ἐρυθρίος, πελλός, πελλαῖος. Ahrens (*Philol.* vii. 410) favours πυρραῖοι.

48. δύ' ἀλώπεκες ἢ μέν . . . For the construction cf. *Odyss.* vii. 129:

ἐν δὲ δύω κρήναις ἢ μέν τ' ἀνὰ κήπουν ἄπαντα  
οἰκίναται, ἢ δ' ἐπέρασθε ὦντας οὐδὲν Ἰησοῦ.

*Odyss.* xii. 73; Achill. *Tat.* i. 3. i al γὰρ μητέρες τῷ μὲν ἦν Βυζαντία—τῷ δὲ ἐμῷ πατρὶ Τυρία: Caesar, *Bell. Gall.* i. 53 'duae filiae harum altera occisa, altera captata est.'

49. ἐπὶ πήρο, 'with designs on the wallet.'

50. οὐ περὶ ἀνηστρεῖν φατί (—φησι), 'says she will not let the lad go.' Xen. *Hellen.* v. 2. 38 δι τοι οἱ Ολύνθιοι κατεστραμμένοι τὴν μείω δύναμιν Μακεδονίας εἶεν καὶ οὐκ ἀνήσουσι τὴν ἁλάττω εἰ μή. Commoner is ἀφῆσεν.

51. φατί: of speechless things; Xenophanes, i. 5 οὐνος δι οὐποτε φησὶ προδώσειν: Catull. iv. 2 'Phaselus ille . . . ait fuisse navium celerrimus.' But in this picture, as in the first, the description reads more into the carving than can strictly be expressed. Cf. Verg. *Aen.* viii. 634 *sqq.*; Martial, viii. 51. 14 'Palladius tenero lotus ab ore sonat.'

πρὶν ἢ ἀκράτιστον, κ.τ.λ., is the MS. reading. In this ἀκράτιστον cannot be the verbal adjective from ἀκράτισμα or the accent would be oxitone, but must be a substantive—'breakfast'—cf. ἀμητος, τρυγητός (? τρύγητος): (1) Ahrens (*Philol.* vii. 410) takes it thus as a substantive, and explains the phrase as a metaphor from navigation, 'before the breakfast has been wrecked.' He supports this by Polyb. xx. 5. 7 ἐκάθισαν πρὸς τὸ ἔηρδν αἱ νῆσοι ('the ships grounded'); Diodorus, xi. 77 τῶν νεῶν ἀφνω καθίζουσῶν ἐπὶ ἔηρδν τὴν γῆν. This explanation is rendered improbable by the weakness of the phrase, even if ἐπὶ ἔηρδν can have this meaning. To say 'the breakfast has touched bottom' is far from saying 'the breakfast has been totally wrecked.'

(2) J. A. Hartung (reading ἀκρατισμόν) takes the metaphor to mean 'before she has safely docked the breakfast'—καθίζειν, active. This is a good sense, but there is no evidence for

the phrase. (We might also change the metaphor and say, 'before she has safely landed the breakfast.') The question is whether ἐπὶ ἔηροῖς can possibly mean 'on dry land' in face of the fact that ἔηρά (fem. sing.) and τὸ ἔηρον (sing.) are the standing phrases. Cf. also Thucyd. i. 109; viii. 105.

(3) Changing the accent to ἀκρατιστόν, verb. adj., the only explanation possible is 'before she set him down to starveling fare to get his breakfast.' ἔηρος = 'wasted,' 'used up'; see Eurip. *Androm.* 637; Callim. vi. 113 οἰκον ἀνεξῆπανεν. The use of the verb. adj. is then strange and scarcely parallel even to Thucydides' μέντοι καρό ('inclined to wait') bk. i. 142. I.

(4) Interpreting ἐπὶ ἔηροῖς as in (3), we should get a good sense by substituting for ἀκρατιστόν a verbal in -tos formed with ἀ- privativum. Nearest would be ἀκράσιστον, a non-existing word but formed regularly from κρασίζομαι, 'to eat green stuff.' Tr., 'Before she set him down to a starveling fare with not a bite of green stuff.'

[The explanation recorded in Liddell and Scott, 'having breakfasted on dry stuff,' i.e. 'having made no breakfast,' joins ἀκρατιστόν and ἐπὶ ἔηροῖς in a way that is hardly Greek; we should at least have ἀπὸ ἔηρῶν.]

53. μέλεται: for μέλει. So in Soph. *Elect.* 74; Oppian, *Pisc.* i. 117 μέλεται δὲ οἱ οὔτι μόροι τόσσον. Late authors play havoc with the forms and constructions of this verb.

54. περὶ πλέγματι. Verbs of rejoicing take ἐπὶ not περὶ, with dative, in Classical Greek. περὶ here expresses not only joy at his work, but 'joy engrossed in his work.'

56. αἰολικόν τι θέαμα, 'a dazzling sight.' αἰολικόν is a collateral form of αἴλον (see a note by the editor in *Classical Review*, July, 1896); cf. Schol. κ αἰολικόν, ἀπατητικόν, πουκίλον, Αἰολίζεν γάρ τὸ ἀνατάν. So Ap. Rhod. i. 765, perhaps in imitation of this:

κείνους κ' εἰσορῶν ἀκέοις, ψεύδοις τε θυμόν,  
ἐλπόμενος πυκνήν τιν' ἀπὸ σφείων ἐσακοῦσαι  
βάξιγ, δ καὶ δηρόν περ' ἐπ' ἐλπίδι θηῆσαι.

57. πορθμεῖ Καλυδωνίψ: a coaster from Calydon to Sicily; not from Calydon to Peloponnesus. πορθμεύς is used of one making a long voyage in Herod. i. 24 (Sicily to Corinth); in Lucian, *V. H.* ii. 29, of the pilot who brought Lucian home from the μακάρων νῆσοι. The objection should not have been raised that the word is only used of a ferryman across a strait. The v. l. of the Scholiast, πορθμῆι Καλυδωνίψ, is interesting. Calydnæ is the name of a group of islands near Cos. The reading is apparently due to some critic who wished to fix the scene of the poem in Cos, not Sicily. πορθμῆι is however not a Theocritean form, and ll. 24 and 65 speak emphatically for Sicily.

60. πρόφρων, 'with all my heart.'

ἀρεσταίμαν, 'would fain please thee'; cf. xvi. 67, note.

62. κερτομέω, 'I do not mock,' i.e. I do not say what I do not mean. Soph. *Philoc.* 1235:

ΟΔ. πότερα δὴ κερτομάν λέγεις τάδε;  
ΝΕ. εἰ κερτόμησίς ἔστι τάληθη λέγειν.

63. τὸν ἐκλελάθοντα: accent and sense mark this as a present, not an aorist form. Homer has a causal reduplicated aorist; cf. *In Aphrod.* 40 "Ηρῷς ἐκλελαθόντα, 'making to forget Hera.' The form used here would seem to belong to the number of presents formed from the perfect stem, of which Theocritus has several: πεπόνθω (x. 1), δέδοικα (xv. 58). So κεκλήγοντες, ἐμέμηκον, *Odyss.* ix. 438; τετύνοντες, Callim.; ἐπέφυκον, Hesiod. Naturally we should have λεληθώ: the stem is shortened as in λελακία (λεληθός), δίκια (τοικάς), σεσαρνία (σεσηρός), &c. It is immaterial whether we take the verb as causal or neuter. If the latter, cf. Horace's 'oblivioso Massico'; Ovid, *Fast.* iv. 341 'furiosa tibia.'

64. The refrain as used here and in *Idyll* ii is said to be specially characteristic of Sicilian poetry. So in the drama it is frequent in Aeschylus (*Agam.* 117 sqq.; *Cheoph.* 955; *Eumenid.* 1016; *Persae* 665, &c.). But it is found in all ages and all languages in varying forms, cf. Aristoph. *Birds* 1731; *Peace* 1334. In Hebrew, in the Psalms, 'For His mercy endureth for ever.' In Latin, Verg. *Ecl.* viii. 21; the *Pervigilium Veneris*, 'Cras amet qui numquam amavit, quique amavit cras amet'; Catull. 61, 62; and in direct imitation of Theocritus, Bion, *Epit. Adon.* αλάχω τὸν Ἀδωνίν . . . ἐκαιάζουσιν ἔρατες: Auctor, *Epit. Bion.* "Ἀρχέτε Σικελικά τῷ πάνθεος ἀρχετε Μοῖσαι. In English it appears especially in the ballad.

65. ἀδέα = ἡδεῖα, the Ionic form, cf. *Odyss.* xiii. 374. The variant ἀδέα besides lacking good MS. support spoils the rhythm and is weak.

66. Cf. Verg. *Ecl.* x. 9; Milton's *Lycidas*:

'Where were ye, Nymphs, when the remorseless deep  
Closed o'er the head of your loved Lycidas?'

67. Πίνθω: sc. καλὴ τέμπεα, the last word being used in the general sense of valleys.

68. εἴχετε, 'were ye dwelling in.' Aesch. *Eumenid.* 24 Βρόμος δ' εἴχει τὸν χῶρον. So *teneo* in Latin, Verg. *Aen.* vi. 788 'omnes supera alta tenentes.'

'For neither were ye playing on the steep,  
Where your old bards, the famous Druids, lie;  
Nor on the shaggy top of Mona high,  
Nor yet where Deva spreads her wizard stream.'

*Lycidas.*

72. χῶμε δρυμοῦ = καὶ δὲ ἐκ, 'the lion in the thicket'; the double crasis as in 109 χάδωντις. The Scholiast has a delightful variant ἀντὶ ἐκλαυσε, and note: 'There were no lions in Sicily. *If there had been they would have wept!*'

77. Hermes first, who according to the legend was father of Daphnis, then the herdsmen, seeing Daphnis' misery, come in pity to know the cause. ἀπὸ ὄψεως, 'from the hill.' The article is omitted as in ii. 36; vii. 74; i. 140.

78. ἐράσται: from ἐράομαι a rare middle form of ἐράω cf. ii. 149; Bion x. 9 ἀλά' ἐράως καλὸν δέ τ' ἐρασταμένῳ συνεράσθαι (al. συνέρασθαι); Constant. *Anacreont.* i. 75 παρὰ θύν' ἀλὸς βαδίζειν

πολῆς ταῦν ἔρωμα (Hiller). The use of the middle for the active is common in Alexandrian Greek. Theocritus himself has σκοτιάζεται (iii. 26), δρίζονται (xiii. 43), ποτελέσθαι (i. 92), ἐτινάχθαι (xxii. 185), and others; see Legrand, *Étude*, p. 229.

81. τὶ πάθος. Note that while the use of the optative in dependent statements is confined to Attic Greek and Herodotus, the use of this mood in dependent questions is universal.

Πρίντης. Priapus comes in a different mood; knowing the reason of Daphnis' misery, and the object of his love, he taunts him for not giving himself up to the love which might be his.

82. τὶ τὸ τάκει, & δέ τε, κ.τ.λ., 'why dost thou sit pining while the maid hastens through all the springs and all the groves'—begin dear Muse, begin the woodland song—'seeking thee. Ah! thou art feckless and a fool in love. Thou art no neatherd as thou wast called, but a sorry goatherd, who can do no better than mope and pine for what he is not; thou hast the girls gay before thee, and all thou dost is to mope and pine.' The key to this difficult passage is right understanding of (1) δύστερος, not 'perdite amans,' as most translate, but, as the Scholiast explains, οὐν εἰδὼς ἔρων: cf. δύσθυμος. (2) τάκειας ἀφθαλμάν = 'you pine and hold aloof from the pleasure you might have, because you are too mawkish or prudish to go and enjoy yourself,' i.e. here you are in love, the girl is seeking you, and for a silly vow you waste your life away instead of taking the good things offered.

δέ τε joins the sentence closely to the preceding, so that here τὶ τὸ . . . δέ τε is equivalent to the Attic τὶ σὺ μὲν τήκει δὲ κάρη . . . φορεῖται cf. xxiv. 38; xv. 120; *Odys.* vi. 108 βεία τὴ δριγνάτη πέλεται, καλαὶ δέ τε πᾶσαι. The ordinary punctuation of these lines would make δέ τε couple two sentences of dissimilar form contrary to the right use of the particles.

85. ξάτειος: an Aeolic form = ξαρούσα. The interposition of the refrain verse adds to the emphasis of the word.

86. αἰτόλῳ ἀνδρὶ: cf. vi. 7; Longus, iii. 18 ἄγριοκος καὶ αἰτόλος. The word is used contemptuously.

88. ἔγεντο, 'that he was not born.' *Odys.* viii. 311 οὐνεκ' ἔγωγε ἡπεδανός γενόμυν. This syncopated form occurs first in Hesiod; then frequently.

92. ἀλλὰ τὸν αἴτῳ. 'But continued on his bitter way of love, and continued thereon to the end of fate—begin ye Muses—but Aphrodite came.'

αἴτῳ (not αἴτῳ) according to the Epic use. Monro, *Hom. Gram.* § 252; Tyrtaeus, x. 3 τὴν αἴτῳ προλιπόντε πόλιν.

93. ἀνε: note the tense. It is not finished but 'journeyed along'; cf. *A. Pal.* vii. 316 ή μὴ τὴν ἀνέσεις τελέσας ὁδόν.

καὶ: Herod. i. 124 ποίει ταῦτα, καὶ ποίει κατὰ τάχος.

95. γε πάν: strongly adversative. 'But ere he reached the end Aphrodite also came, smiling with kindly heart, hiding her smile, but feigning dire wrath.' Much unnecessary trouble has been caused here by a misunderstanding of the situation. Venus has tormented Daphnis rather in jest than earnest of revenge; she makes pretence of anger and is in heart kind to

him and would save him from destruction if only he will confess his love (cf. 139). ἀδεῖα is therefore not 'glad at Daphnis' plight,' but 'kind' as in Soph. *O. T.* 82. For λάθρα cf. Soph. *Philoct.* 1272 πιστός, δηγός λάθρα. διέχουσα not 'restraining' as most editors translate, ruining the sense, but 'keeping up'; cf. Eurip. *Medea* 482. With the whole of Nonnus, *Dion.* xxxiv. 303 εἴχε νύον γελάννα, χόλον δ' αὐτέφη προσώπῳ. In 95 ἀδεῖα is to be construed closely with γελάσισα: cf. Pindar, *Pyth.* viii. 12 τραχεία ὑπαριάζωσα and Aesch. *Eumenid.* 223 πράσσοντας ἡσυχατέρας as if it were an adverb. To construe δ Κύπρις ἀδεῖα καὶ γελάσισα is unnatural.

97. κατεύχεο, 'vowed.' Λυργέσιν: a metaphor from wrestling; cf. Lucian, i. 249 τοὺς μὲν δόλους θεοὺς κατηγανίσω ἄπαντας.

101. νεμεσοτά: probably 'vengeful.' In Homer of persons = 'revered.'

102. 'Sith thou dost mark that all my suns are set,  
Daphnis shall be a bane to Love even in death.'

Daphnis feels that the struggle is over for him, and that death is the price of his resistance. He takes Venus' words in l. 98 as spoken in earnest; hence his bitter cry against her cruelty, and vow of further battle.

88ίκεω: infin. from δεδίκεω cf. 63. For the metaphor cf. Livy, xxxix. 26 'elatus deinde ira adiecit, "nondum omnium dierum solem occidisse."

105 sqq. ὁ λέγεται. 'Where the *herdsman* is said to have won Cyprus, get thee to Ida, get thee to Anchises; there are pleasant spots enough; Adonis too is ripe for thy love, for he too is a *herdsman* and hunts the beasts of the field. Then hie thee and stand before Diomedes and say, I have conquered the *herdsman*, Daphnis; fight *thou* with me.' The italicized words give the key to the sense. Venus has, thinks Daphnis, boasted of her unbroken victories. He retorts in bitter scorn, 'Thy victories have been gained over poor shepherd folk in soft places—over Anchises, Adonis, Daphnis; but remember that thou art not invincible, but fled from Diomedes. Go then and win thy easy triumphs; then in the strength of them challenge a stronger foe on the battlefield and be disgraced, and boast no more.'

There are many difficulties in the detail of the lines; in line 106 τῆνει δρῦες, ὡδε κύνειρος (the MS. reading) gives a pointless antithesis. In the parallel passage v. 45 τούτει δρῦες, ὡδε κύνειρος the two together form a pleasant spot. There is no comparison of the merits of the two. As therefore τῆνει appears here in place of τούτει of v. 45 it is probable that ὡδε has wrongly displaced the real word. I have accordingly substituted ἐνθα. This is supported by a passage in Plutarch, *Quæst. Nat.* 36, quoted in Ahrens' edition.

l. 107 is probably merely interpolated from *Id.* v. loc. cit. So arranged the text will fall into pairs of verses, divided by the refrain.

l. 110 is rejected by many editors, but without need. It is partly repeated from v. 107, but such partial repetitions are common in Theocritus.

In l. 112 αὐθὶς = not 'a second time,' but 'after that'; cf.

Demosth. *Phil.* i. 13 μετὰ ταῦτα Πύδναν, πάλιν Ποτείδαιαν, Μεθώπην αὐθις: Soph. *O. T.* 1403. See further *Class. Review*, July, 1896.

115. Θέτεις: the lengthening of the syllable is justified by the pause and stress of the verse, cf. viii. 65; vi. 22, &c. With this farewell of Daphnis cf. Soph. *Phil.* 936-939:

ἄ λιμένες, ἄ προβλῆτες, ἄ ἔνουσίαι  
θηρῶν δρέιαν, ἄ καταρράγες πέτραι,  
ἴμαν τάδ', οὐ γάρ ἀλλον οὐδ' ὅτῳ λέγω,  
ἀνακλαῖομαι παροῦσι τοῖς εἰαθσίν,

and *ib.* 1453.

118. Θύμβριδος. The spelling is uncertain in the MSS. both here and in Servius on *Aen.* iii. 500 who mentions this as 'fossam circa Syracusas' (κ has δύβριδος, π θύβριδος, Serv. loc. cit. Thibrin or Ybrin). It is doubtful whether Servius' description of the place as 'fossa' is correct. The context does not favour it, but points rather to a well-watered valley. Whatever it was it seems to take its name from Apollo Thymbraeus.

120. Daphnis in these two lines merely proclaims himself aloud to the Nature to which he has bidden farewell. The couplet is not a sepulchral inscription as is Vergil's adaptation, *Ecl.* v. 43, for if so to whom would Daphnis commend the duty of writing the epitaph? He has refused communication with his fellow men.

123 sqq. Daphnis calls finally on Pan, the herdsmen's god, and delivers to him his shepherd's pipe.

Λυκαῶν: Mount Lycaeum in south-west Arcadia, on the boundaries of Elis.

τού γε. The pronoun is used thus in either of two alternative clauses, without special emphasis; cf. Herod. ii. 173 λάθοις ἀνήροι μανεῖς ἡ δὲ γε ἀπόπληγκτος γενόμενος. Conversely in first clause, *Odyss.* iv. 821; in both, *Odyss.* viii. 488.

ἔνθε = ἔνθε = ἐλθεῖ.

125. Ἐλίκας, 'and leave the tomb of Helice and the high cairn of Arcas.' Arcas was son of Callisto, translated to the heavens, and made into the constellation 'Ελίκη (The Bear). Callisto was daughter of Lycaon. Λυκαονίδας therefore = 'grandson of Lycaon,' not 'son of.' These tombs are described by Pausanias viii. 35 τάφος Καλλιστοῦ χῶμα γῆς ἴηψιλόν, δένδρα ἔχον πολλά: cf. viii. 9. 2 πρὸς δὲ τὴν "Ἡρῷς βαμῷ καὶ Ἀρκάδος τάφος τοῦ Καλλιστοῦ ἔστι. Meineke maintains that the name Helice is only used when the constellation is meant. If it were necessary to find two instances of every usage in Greek a parallel might be quoted from Callim. i. 41 νιανοὶ Λυκαονίης ἄρκτοι.

129. ἐκ κηρῶ: join with μελίσπουν: honey sweet with its fragrant wax.

Ἐλυκτάν has gerundival force; 'that can be moved across the lip,' not 'curved to fit round the lip.' See Jebb, Appendix to *Oed. Tyr.* p. 298; cf. γνωτός, βητός, &c., Monro, *Hom. Gram.* § 246. 2.

130. Αἴδαν: one of the few instances of a neglect of the 'rule' of the bucolic caesura in the pastoral idylla. The effect is to give the line a sudden heavy cadence, suited to the sense.

132. Daphnis is dead; let all nature change and go awry to show his loss. Conington (on *Ed.* iii. 89) is hardly right in regarding the lines as a curse invoked by Daphnis.

134. ἐναλλα, ‘and let all change’; cf. Ovid. *Trist.* i. 8. 5 ‘Omnia naturae praeposta legibus ibunt.’ Vergil seems to have mistranslated the line: *Ecl.* viii. 58 ‘omnia vel medium fiant mare,’ taking ἐναλλα as = ἐνάλια. The line is however of doubtful authenticity. It breaks the here regular arrangement of four-line strophes; and among the specified changes the general πάντα ἐναλλα is weak.

135. θλοι, ‘worry.’ Herod. i. 140 ἀλευσθῆναι ὑπὸ κυνῶν: cf. the proverb δὲ νεβρός τὸν λέοντα, Lucian, *Dial. Mort.* viii. 1.

136. καὶ δράων, ‘and let the owls cry to the nightingales upon the hills,’ i.e. cry in rivalry.

140. ἦβα ρόον, ‘went down to the stream of death.’ ρόον is accus. of motion to; cf. xiii. 29; xxv. 141.

141. A favourite form of ‘closing line’ in Theocritus, divided into two rhythmic parts, balanced, and antithetical; see Introd., and cf. i. 126; xv. 86; xiii. 7, &c.

145. εἰς ὑστερὸν . . . φῶ: an echo of the ending of the Homeric hymns; e.g. *h. Demet.* 495 αὐτὰρ ἔγω καὶ σείο καὶ ἄλλος μήσομ' δαῦδης.

147. ἀπ' Αἰγίλω ισχάδα, ‘figs from Aegilus.’ For construction cf. xxiv. 111; ix. 34; Aesch. *Eumenid.* 183; Arist. *Acharn.* 146 διλλώτας ἐπ' Ἀνατούριον: ib. 192 πρεσβύτερος ἐπ' τὰς πόλεις.

Αἰγίλω. Theocritus probably means Aegilia in Attica, where figs of special excellence were grown, and calls the place by the name of its eponymous hero Aegilus (Hiller).

150. Ὁρᾶν. The Hours are the givers of all beauty and fragrance, cf. xv. 104; cf. a fragment of the Cypria quoted by Athenaeus (xv. 682 d)

εἴματα μὲν χροὶ ἔστο τὰ οἱ Χάριτές τε καὶ Ὁραὶ  
τούτησαν καὶ ἔβαψαν ἐν ἀνθεσιν ειαρινοῖσιν,  
οἵα φέρουν' ὤραι, κ.τ.λ.:

Pindar, *Nem.* viii. 1.

151. Κισσαίθα: name of a goat.

αἱ κισσαίραι. The article with the nom. plural is not uncommon in place of vocative; cf. v. 100; Arist. *Clouds* 601. With singular, iv. 45, note. So in Shakespeare:

‘The jewels of our father, with washed eyes  
Cordelia leaves you.’—*King Lear*, i. 1. 263.

## II.

I have discussed the literary aspects of this poem in the Introduction, p. 32.

Vergil imitates it in the eighth eclogue, but with singular lack of taste makes of it merely an ‘amoebean exercise’ put into the mouth of a shepherd, Alphesiboeus, thereby destroying all the pathos of the original! Horace (*Epoche* 5) has a few

verbal resemblances, but the spirit of his work is utterly different, as presumably was that of Sophron's mime, from which Theocritus is said by the Scholiast to have borrowed the form of the poem.

Nearer to Simaetha in the pathos of loneliness, than any previous creation of Greek literature, is the nameless speaker in Mr. Grenfell's 'Erotic Fragment.' Cf. the following fragments : δδνη μ' ἔχει δταν δναμησθῶς με κατεφίλει ἐπιβούλεις μέλλων με καταλιμπάνειν . . . δάστρα φίλα καὶ συνερῶσα πότνια νέβι μοι παράπεμψον ἔτι με νῦν πρὸς δν ἡ Κύπρις ἔγδοτος ἀγει με καὶ δ τολὺς ἔρως παραλαβάν· συνοβῆτηδν ἔχει τὸ πολὺ τῷρ τὸν τῷρ ψυχῆ μου καιμένον . . . Nearer still in spirit is a modern Greek love chant which Mr. Andrew Lang quotes (Intr. to Trans. p. xvi) : ' Bright golden Moon that now art near thy setting, go thou and salute my lover, that stole my love and kissed me, and said, "never will I leave thee." And lo, he has left me like a field reaped and gleaned, like a church where no man comes to pray; like a city desolate. Therefore I would curse him, and yet again my heart fails me for tenderness. Nay even so I will lay my curse upon him, and let God do even as he will, with my pain and with my crying, with my flame and mine imprecations.'

The date of the idyll is before 264, as is to be gathered from line 115. The Philinos there mentioned is no doubt Philinos of Cos, winner of the Stadium at Olympia in 264, 260. From the manner in which Philinos is spoken of it is obvious that he had not attained pan-Hellenic fame (cf. Wilamowitz-Moellendorff, *Aratos von Kos*, p. 184).

From this and from the mention of the *Myndian* Delphis, i.e. from Mynda in Caria, the scene of the idyll is determined as Coan.

### 1. θάφναι : see on l. 11.

*Thestylis.* The writer of the Greek argument says that Theocritus τὴν Θεστυλίδα ἀπειροκάλως ἐκ τῶν Σώφρονος μετήνεγκε Μίμαν, apparently meaning that while in Sophron there was dialogue between women in Theocritus Thestylis is a mute, and that this is ἀπειροκαλον (see Jahn, *Hermes* 2). The literary criticisms of the Scholiasts are not as a rule very acute; this one is no exception. Thestylis is needed to make the opening of the poem more than idle talk; what place there could be for speech on her part let the Scholiast see.

2. τὸν κελέβαν. The cauldron in which the magic brew was made; cf. *Macbeth*, iv. 1. ii.

φοινικέρ. Crimson was especially associated with magical rites; cf. Lysias, vi. 52 καὶ ἐπὶ τούτοις ἵερειαι καὶ ἵερεις στάντες κατηράσαντο πρὸς ἐστέραν καὶ φοινικίδας ἀνέσεισαν κατὰ τὸ νόμιμον τὸ παλαιὸν καὶ ἀρχαῖον.

οἶος ἀλότρῳ: fine wool (the original Homeric sense, *Iliad* xiii. 599; of linen, *Iliad* ix. 661; contra, Theocr. xili. 27).

3. τὸν ἕμὸν βαρὺν εὐντα φίλον . . . ἀνδρα, 'my cruel sweet lover.' The pathos is spoilt by making φίλον predicate; cf. Eurip. *Phoeniss.* 1446 φίλος γάρ ἔχθρὸς ἔγένετ', διλ' ὅμοιος φίλος: and Catullus' 'Odi et amo.'

ὅς, 'since,' not 'in order that'; cf. l. 9 note.

*καταθύσομαι*: cf. ll. 10, 159. There is no variant in the MSS., and on l. 159 Schol. κ has *καταδήσω φησὶν αὐτὸν τοὺς φαρμάκους* (a clear proof that he did not read *καταδῆσω*). *καταδῆσομαι* is generally read in all three places from a 'restoration' of the Scholiast here by Toup — falsely. *καταδέι* is the usual word for 'binding by magic' (cf. *κατάδεσμος*, *κατάδεσις*), and would never be changed to the unusual *καταθύεσθαι*. The word must = *ἐκ θυίων καταμαγένειν*, 'charm by fire magic,' and is supported by Aesch. *Eumenid.* 328:

ἐπὶ δὲ τῷ τεθυμένῳ  
τόδε μέλος . . .  
ῦμνος ἐξ Ἐρυνῶν  
δέσμιος φρεάν.

4. *δωδεκαταῖος ἀφ' ὁ τάλας*. The twelfth day is frequently mentioned as critical; *Odyss.* ii. 374, iii. 391; Ap. Rhod. i. 1079. Tr., 'Who hath not been near me, for twelve days since'; cf. l. 157. The full construction would be *ὅς μοι οὐδέποτε ἵκει—δωδεκαταῖος (ἔστιν) ἀφ' ὁ τάλας*. In l. 157 νῦν δέ τε νιν οὐδέποτε εἶδον —*δωδεκαταῖος (ἔστιν) ἀφ' ὁ τάλας εἶδον*. For *ἀφ'* οὖ added to these adjectives in -αῖος, cf. Xen. *Hellen.* v. 3. 19 ἐβδομαῖος ἀφ' οὖ ἔκαμεν ἐτελεύτης: Lucian, *Halcyon* 5 τὰ περπταῖα ἐκ γενετῆς βρέφη. 'Time since which' is constantly expressed in Greek by a parenthetical *πολὺς χρόνος ἐξ οὗ*, cf. Isocrates, 91 δ οὗτοι γάρ ἀρχοντες τῶν Ἑλλήνων οὐ πολὺς χρόνος ἐξ οὗ κατὰ γῆν καὶ κατὰ θάλασσαν: Soph. *Ajax* 600 (Lobeck, *ad loc.*). Here that form of expression is personalized; Eurip. *I. T.* (e conj. Heath):

χρόνοις γάρ ἡκουσ' οἴδ' ἵπει βαμμὸς θεᾶς  
Ἐλληνικαῖσιν ἐξεφανίσθη ροῖς.

For *ταλᾶς* see Ahrens, *Dial.* ii. 174.

5. *ζοοί*. The plural masculine is used by a woman referring to herself. Eurip. *Androm.* 357:

ἴκοντες οὐκ ἀκοντες, οὐδὲ βάνμοις  
νίτνοντες αὐτοὶ τὴν δίκην ὑφέξομεν.

6. *θύρας*. The -αῖ (Doric acc. plural) is lengthened in arsis cf. viii. 65, vii. 104. The plural would not be used in Classical Greek of a house door; but cf. Lucian, *Dial. Mort.* ix. 2. (Cobet reads *θύραν*.)

*ἀνάρσιος*, emphatic by its position, and almost amounting to a curse. Cf. the Homeric *νήπιος . . . σχίτλιοι*: Ap. Rhod. i. 1303:

εἰ μὴ Θρηικίοιο δύω νίσες Βορέαο  
. . . ἐρητύεσκον ἔπεσσιν  
σχίτλιοι· ή τέ σφιν στυγερὴ τίσις ἐπλετ' δηίσσω.

7. See on iv. 6; cf. xxii. 168 and Demosth. *De Fals. Leg.* § 21 εἴτε δὲ τοιούτους λόγους ἀσθ' ἄπαντας ἥμας λαβὼν φέρει, 'he carried you away with him.'

9. *ὡς νν* ἵδω, καὶ μέμψομαι. *μέμψομαι* is parallel with *βασεύμαται*: it cannot be taken as dependent on *ὡς*, 'in order

that I may blame,' since there is no instance of *ἀς* with the fut. ind. in a purely *final—adverbial*—sentence. The apparent instances are all to be taken as noun clauses (as *ὅτες* and fut. indic.) dependent on the main verb. Lucian, Βίων Πράσις και σμήσας ἀς φανοῦνται: Lysias, xx. 23 παρεσκεύασαν ἀς ἀν εἶημεν: Arist. Frogs 1121:

καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέψομαι  
ὅτες . . . βασανῶ.

In all there is expressed or implied a notion of 'striving' or 'precaution' (see Sonnenschein, *Syntax*, 369 a, and additional examples in Liddell and Scott, *ὅτες*, B. 2. b).

10. *ἐκ θυέων*, will enchant him by fire magic; Ap. Rhod. iii. 845. *ἐκ* expresses the source of the spell, and is more graphic than would be the dative (of instrument). Soph. O. C. 848:

οὔκουν ποτ' ἐκ τούτου γέ μὴ σκῆπτροιν ἔτι  
δδοιπορήσεις.

11. ποταείσθαι ἀσυχα, δαῖμον: altered by Kiessling and subsequent editors to ἀσυχε δαῖμον. But the sense is not 'submissa voce tibi, Luna, dolores meos conquerar' (Meineke); but 'I will sing my invocation in a hushed voice of awe.'

Nor has *δαῖμον* been rightly understood. Simaetha is not addressing the moon as the peaceful goddess of night but the daemon of magic; the counterpart in heaven of Hecatē in hell. Lines 14-16 are this very incantation addressed to the 'diva triformis,' Hecatē. Cf. Lucian, Νεκυομαντ. 465 βῆσσιν τινα μακρὰν ἐπιλέγων την οὐ σφόδρα κατήκουν· ἐπιτροχὸν γάρ τι καὶ ἀσφές ἐφθέγγοτο πλὴν ἐψει τέ τινας ἐπικαλεῖσθαι δαῖμονας: ib. 466 τὴν ἐποδῆν ἐκείνην ὑποτονθορύσας: cf. ib. 469.

In the magic formulae preserved to us we have constant invocations of the νεκυδαίμον, 'demon of the dead' (Brit. Mus. Papirus XLVI) νεκυδαίμον δοτις εἰ, παραδίδωμι σοι τὸν δεῖνα δῶς μὴ τοιήσῃ τὸ δεῖνα πρᾶγμα: Paris Pap. Z. 1496 (see E. Kuhnrest, Rhein. Mus. 1894, p. 37) δρκίσω σε νεκυδαίμον κατάδησον τὴν δεῖνα φιλοῦσαν, ἔρωσαν.

#### *The Magic Ceremonial of Id. II.*

Throughout the first part of the poem Theocritus reproduces accurately the rites and symbolisms of the two branches of 'Fire magic' and 'Philtro-Witchcraft' (classed generally in l. i under (a) *δάφναι*, (b) *φίλτρα*).

(1) In 'fire magic' some quickly burning substance (*ἄλφιτα*, 18; *δάφναι*, 23; *κηρός*, 28; *πίτυρα*, 33) or some relic (*κράσπεδον*, 53) was taken as a symbol of the object of the charm, and consumed in the fire while a charm or curse was pronounced, that as the symbol consumed so might the person consume (see ll. 21, 26, 31). So the Paris Pap. Z. 1496 foll. gives a form of charm to be used with *ζυμύρνα*—myrrh—and fire. 'Αγωγὴ ἐπὶ ζυμύρνης . . . πέμπω σε πρὸς τὴν δεῖνα τῆς δεῖνα . . . ἵνα μοι ἄξεις αὐτὴν . . . εἰ κοιμάται μὴ κοιμάσθω ἀλλ' ἐμὲ μόνον τὸν δεῖνα κατὰ

νοῦν ἔχέτω, ἐμοῦ μόνον ἐπιθυμεῖτω, ἐμὲ μόνον στεργέτω (cf. Theocr. ii. 44-46) ἑξορείω σε ζωίρνα κατὰ τῶν τριῶν ὄνομάτων ἀνόχω ἀβράσαξ τρω— ὡς ἦγώ σε κατακάω καὶ δυνατὴ εἰ οὕτω ἡς φιλῶ κατάκωσον τὸν ἐγκέφαλον (ll. 26, 29) ἕκκαυσον καὶ ἐκστρεψον αὐτῆς τὰ σπλάγχνα, ἔκσταξον αὐτῆς τὸν αἷμα θεῖς ἀν ἐλθη πρὸς ἐμέ. Or an old German charm: ‘Schrieb auf ein weyss glas dyse wartt . . . und leg das glas zu dem feure, und sprich diese wartt: Als hayss das glas ist als hayss sy der N nach mir’ (quoted by Kuhnert loc. cit.).

The object burned might be made into a rough image of the person, but there was no need for this. Althaea wrought the doom of Meleager by burning a log of wood identified with him.

καὶ τε δαιδαλέας  
ἐκ λάρνακος ἀκύμορον  
φιτρὸν ἀγκλανάσσασα· τὸν δὴ  
μοῦρ' ἐπέκλωσεν τότε  
ζωᾶς δρον ἀμετέρας ἔμμεν.—Bacchyl. v. 140.

(a) Charms without fire were (1) potions (l. 58); (2) spells wrought by herbs possessing occult virtues (*θρύνα*, 59: *ἴππομανές*, 48), or by representative objects acting by sympathy, Brit. Mus. Papyrus XLVI — Cambr. Antiq. Soc. Publication, ii. § 3 παρὰς τὸν κλέπτην τὸν κλέψατά τι: δοσον κρούω τὸ οὐάτιον (a rough drawing) σφύρη ταῦτη δ τοῦ κλέπτου δρθαλμὸς καὶ φλεγμανέσθω δχρι οὐν ἀντὸν μηνύσῃ: cf. the use of the *ρόμβος*, Theocr. ii. 30.

14. Cf. Ap. Rhod. iii. 1210 Βριμὰ κικλήσκαν ‘Εκάτην ἐπαραγόν δέθλων: cf. ib. 860.

15. ‘Making these spells as potent as those of Circe’; brachylogical comparison. Herod. ii. 134 πυραμίδα δὲ οὗτος διελίπετο πολλὴν ἥλαττα τὸν πατρός.

16. *Perimedē*: Propert. ii. 4. 18 (if reading there is sound) ‘*Perimedēae gramma cocta manus.*’ Apparently the same as Agamede of *Iliad* xi. 740:

ξανθὴν Ἀγαμήδην  
ἢ τόσα φάρμακα γῆδη δσα τρέφει εὐρεῖα χθόν.

17. *Ινγξ*: the ‘wryneck,’ which was bound by the sorceress to a wheel, and spun rapidly in one direction (*αἱ ταῖς φαρμακίσι γναψίν προσφιλεῖς ίνγγες*, Dionys. *Paraph. de Arribus*, i. 23); then used of the wheel itself, A. Pal. v. 204 (Asclepiades ?)

Ινγξ ἡ Νικοῦς, ἡ καὶ διαπόντιον ἔλκειν  
ἀνδρα, καὶ ἐκ θαλάμων παῖδας ἐπισταμένη,  
πορφυρέης ἀμνοῦ μαλακῆ τριχὶ μέσσα δεθεῖσα  
τῆς Λαρισαῖς τείνια φαρμακίδος.

Lastly of any charm, Pind. *O.* iv. 35; Verg. *Eccl.* viii. 68 rather tamely ‘ducite ab urbe domum, mea carmina, ducite Daphnīm.’

18. *Δλφίτα* . . . *τάκεται*. Here begins the use of the fire magic. *τάκεται* is rather strange with *δλφίτα*, but cf. Hesiod, *Theog.* 867 ὡς δρα τῆκετο γαῖα σέλα πυρὸς αἴθομένοιο: cf. 861 *καίτερο*

γαῖα (κάεται is given as v. l. in Scholiast, but is probably a mere gloss: τύφεται, Meineke, Frit. Hill.).

19. 'Whither are thy wits flown'; cf. xi. 72; Arist. *Ecl.* 156  
τάλαντα, τοῦ τὸν νοῦ ἔχεις;

20. η̄ βά γέ . . . τέτυγμα; a question suits the context better than an (aside) statement; but η̄ βά γέ τοι (MS.) is not used in interrogations.

τίν = σοι.

ἐπίχαρμα: (an object of) scorn; cf. xii. 11, note.

21. πάσσος' δῆμα, not πάσσο', ἀμα καὶ: cf. A. Pal. vi. 202 ζύνηγ τοι  
δημοῦ καὶ τόνδε κύνασσον.

τὰ Δέλφιδος δύτα. The meal is taken as a symbolical representation of Delphis, as the laurel and wax in 23, 28.

23. Verg. *Ecl.* viii. 83. For the chiasmus cf. v. 145. ἐπὶ Δέλφιδι,  
'against Delphis'; cf. xxii. 134, 142; Propert. ii. 28. 35:

‘Deficiunt magico torti sub carmine rhombi,  
Et tacet extincto laurus adusta foco.’

24. λακεῖ μέγα, 'crackles loud.'

καππυρίσασα = καταπυρίσασα: intransitive 'catching fire.'

25. οὐδὲ . . . εἴδομεν. There is no stumbling-block in the use of the aorist here; 'the laurel burnt so quickly that we saw not even the ashes.'

26. σάρκ' ἀμαθήνοι: 'so may Delphis waste his body in the flame (of love).' For the active form of expression cf. xxiv. 124; xv. 85, note.

28. κηρός: not necessarily an image of Delphis in wax, as Horace, *Ep.* xvii. 76 'cereas imagines'; Ovid, *Heroid.* vi. 91 'Devovet absentes simulacraque cerea flingit.'

σὺν δαίμονι, 'with the aid of the daemon'; vid. *supra* on ll. 11, 14. For σὺν cf. vii. 12; *Iliad* xi. 792 τις δ' οἶδεν εἰ κέν οἱ  
σὺν δαίμονι θυμὸν δρίναις, 'whether you would with the favour of God.'

30. βόμβος δ χάλκεος: see note on l. 17; Horace, *Ep.* xvii. 7 'retro solve turbinem'; Ovid, *Fasti* ii. 575 'tum cantata ligat  
cum fusco licia rhombo' (Fritzsche).

30. ἐξ Ἀφροδίτας: cf. vii. 112; vii. 55 διπεύμενον ἐξ Ἀφροδίτας  
The preposition here expresses the agent, as in l. 7 the means.

33. πτυρό, 'bran' is mentioned as used in mystic rights, though differently to this ceremonial, Demosth. *De Cor.* § 313. θυσῶ, not 'sacrifice' but 'burn'; cf. *Exeirrus* on l. 11 (first extract). The sense of the passage is well given by Wuestemann, 'furfures in ignem coniiciam ut ad me revocem illum, te  
adiuvante, Hecate; tu enim firmissimum quodvis movere possis.'

τὸν ἐν "Αἰδα κινήσαις ἀδάμαντα: ἐν "Αἰδα, cf. i. 103. The dative ἀδά has no good MS. authority.

κινήσαις (k), 'thou couldst move.' The bare optative to express possibility in a main clause is common enough in Homer and all but Attic Greek; cf. *Odysseus*. iii. 231 δεῖται θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαύσαι: Ap. Rhod. i. 767 δ καὶ δηρόν ἐπ'

ἐλπίδι θηγησαι, vid. Index, s. v. Optative.

τὸν ἐν "Αἰδα was altered to ἀναιδῆ by Taylor, whom I most

of the modern editors follow. MSS., Scholia, and sense are against this.

τὸν ἐν "Αἰδα ἀδάμαντα = the adamant in hell = the gates of hell; cf. Propert. v. ii. 4 'non exorato stant adamante viae'; Verg. *Aen.* vi. 552; Ovid, *Metam.* iv. 452 'carceris ante fores clausas adamante'; cf. v. 160. These are appropriately mentioned as yielding to the power of Hecate, queen of hell. Cf. also Lucian, *Nekyomaντ.* 6 ήκουον δὲ αὐτοὺς (the Zoroastrians) ἔφραῖς τε καὶ τελεταῖς πιοι δυοίγεν τοῦ "Αἰδου τὰς πύλας.

34. εἴ τι περ: cf. vii. 4.

35, 36. A sign that the invocation is answered is given by the barking of the dogs through the town; 'the goddess is at the cross-roads: sound the brass cymbal quickly.'

ἀνά πτόλαιν, 'up through the town'; one dog starts barking, and the rest take it up in turn. πτόλαιν would = about the town.

ἄχει is not used elsewhere with an accusative of the thing struck (a cognate acc. of the sound made is common enough with all verbs of the kind, e.g. Soph. *Trach.* 871), but cf. Pind. *Ol.* x. 93:

δεῖδετο δὲ πῶν τέμενος τερπναῖσι  
θαλαῖσι.

The custom of striking gongs, &c. at eclipses still prevails as in ancient times (Tacitus, *Annals* i. 28); at Athens this tom-tom music was used in connexion with the rites of Persephone.

39, 40. *Vid.* Introd. The lines express beautifully the contrast between the calm of sea and air, and the wild unrest of the girl's heart; cf. Tennyson, *In Mem.* xi:

‘Calm and deep peace in this wide air,  
These leaves that redden to the fall;  
And in my heart, if calm at all,  
If any calm, a calm despair.’

And in Greek where such *contrasts* are rare (though there is no lack of deep felt descriptions of nature's moods, Aleman 60, Aesch. *Agam.* 565) read Simonides' *Danae* (fr. 37, Bergk); cf. Statius, *Silv.* v. 4; Verg. *Aen.* iv. 522.

40. ἐπὶ τάνφ: cf. x. 31.

43. ἐς . . . τρίς: i. 25, note. A triple call was used in all ritual, Verg. *Ecl.* viii. 76; Pind. *Pyth.* iv. 109 ἐς τρίς αὐδάσασα. Dia = Naxos. The magic is here exchanged for prayer and curse.

45. τόσσον ἔχοι λάθας: sc. αὐτόν. Greek says: ἔχει με ὕπνος· φλυαρία (Plato, *Rep.* 336 c), ἔπος (Pind. *Isth.* viii. 64, &c.); so Latin 'quae de dementia cepit?'

46. A different form of the legend, *Odyss.* xi. 321. Catullus (64) agrees with Theocritus. λάθας . . . λαοθήμεν. Theocritus is fond of expressing his comparisons thus with the same or analogous words in both clauses, i. 23; ii. 28, 108, 114; vii. 97; x. 2; v. 52, &c.

48. ἴππομανές. It is not clear whether Simaetha here makes any use of this philtre or merely refers to its power. It is

rather tempting to transpose the stanza with the next, in order to bring the *ἰπνομανές* into connexion with the θρόνα of l. 59. The change from φιλτροκαταδεσμός here to fire magic again in 53, and again to philtres in 58, is awkward.

51. μανομένῳ Ικελος: cf. Ap. Rhod. i. 634 Θυάσιν ἀμοβόροις Ικελαι.

Λιωρᾶς: Ovid, *Heroid.* xvi. 149 'nitida'; ib. xix. 11 'uncta palaestra' (Renies).

53. Verg. *Ecl.* viii. 91; Lucian, *Dial. Meret.* iv. § 5 ταύτας (τὰς κρηπίδας αὐτοῦ) κρεμάσασα ἐκ παττάλου ἐπονυμῷ τῷ θείῳ, πάγγουσα καὶ τὸν ἀλόν ἐπὶ τὸ πῦρ. λέγει δὲ ἀμφοῖν τὰ δύοματα καὶ τὸ ἔκεινον καὶ τὸ σὸν ἐτὰ ἐκ τοῦ κόλπου τροκομίσασα βόμβον ἐπιστρέφει ἐπωδήν τινα λέγουσα ἐπιτρόχῳ τῇ γλώσσῃ, βαρβαρικά καὶ φρικώδη δύοματα, with the result that the possessor of the shoes forthwith appeared.

58. ποτὸν κακόν, 'a deadly draught.' Simaetha overcome by her grief and pain gives way to despair. If he will not come, to-morrow I will make an end of him and all. Then she rouses herself to one more attempt by the power of magic herbs smeared on the doorway; see Legrand, *Étude*, p. 117, note.

59. δέ: in clause after vocative; *Iliad* i. 282 Ἀγρεΐδη, σὺ δὲ παύε τεῦ μένος; Eurip. *Hecuba* 372. Not in Comedy or Orators (Jelf, p. 134).

Θρόνα: magic herbs, or a brew prepared therefrom; as ἀνθεά for 'honey' in Pseudo-Phocyl. 174:

μέλισσα  
μυριότρητα κατ' ἀνθεά κηροδομοῦσα

Cf. Nicander, *Alexiph.* 153:

ἢ καὶ σιραίου πόσιν διτλήθεα τεύκας  
σὺν δὲ τε πηγανόντας (of rue) ἐνιθρύψειας δράμους  
δοργάζων (kneading) λίτεϊ ροδέψ θρόνα.

60. καθ' ὑπέρτερον, 'on the upper part of the lintel'; cf. Aratus 497 καθ' ὑπέρτερα γαίης ἀς ἔτι καὶ νῦν. MSS. have καὶ νῦν, and then insert (except k) ἐκ θυμῷ δέδεμαι, δέ μεν λόγον οὐδένα ποιεῖ. This line is ungrammatical (*ποιεῖ* should be *ποιεῖται*), and breaks the regularity of the four line verses; it is also nonsense. καὶ νῦν must therefore be altered to make a finite clause. Buecheler's καὶ νῦν, or Ribbeck's ἀς ἔτι νῦν ἢ, or Fritzsche's καιρός, are all possible, and might all be supported by Schol. k ἔως ἔτι ἐνδέχεται καταδεθῆναι αὐτόν. ἀλλ' ἦτι καὶ νῦν, C. Hartung (? δοσε δὲ καὶ νῦν, ed.) or ἀς ἔτι ἐγώ νῦν, the sentence breaking off.  
Δς = ἔως.

61. ἐπιφθύσοισα, 'to avert the evil of the spell from yourself'; cf. vii. 127.

64. Thestylis goes away on her errand, and Simaetha tells the story of her love to the still night: how at a sacred procession she had seen Delphis, had loved at once, had won him and lost him. Such monologues are common in the Greek drama; cf. Soph. *Trach.* 1; Eurip. *Androm.* 91 sqq.:

χάρει νῦν ήμεῖς δ', οἰστερ ἐγκείμεσθ' ἔτι  
θρήνουσι καὶ γύοισι καὶ δακρύμασι,  
πρὸς αἰθέρ' ἐκτενοῦμεν.

Here Simaetha appropriately takes into her confidence the Moon-goddess who had helped her in the working of her spell.

66. *άμυν*, ‘to my woe’; but *μωι* in 65, ‘brought on me.’

*τώιβούλοιο* = τῶ Εὐβούλοιο, ‘the daughter of Eubulus.’

*κανηφόρος* = ἀλσος ἐτΑρέμιδος. The occasion was a public festival in honour of Artemis. In the procession to the shrine unmarried girls were chosen as bearers of the sacred baskets (*κανᾶ*). The passage is made clear by Xen. Ephes. ii. 2 ἡγετὸς δὲ τῆς Ἀρτέμιδος ἐπιχώριος ὄροτῇ ἀπὸ τῆς πόλεως ἐπὶ τὸ ιερὸν . . . ἔδει δὲ πομπέουσιν πάσας τὰς ἐπιχώριους παρθένους . . . παρήσαν δὲ κατὰ στίχον οἱ πομπέοντες. πρῶτα μὲν τὰ ιερὰ καὶ δῆρες καὶ κανᾶ καὶ θυμάματα· ἐπὶ τούτοις ἵπποι καὶ εἴνες καὶ σκεύη κυνηγετικά τὰ μὲν πολεμικά τὰ δὲ πλεῖστα πολεμικά . . . ἥροχε δὲ τῆς τῶν παρθένων τάξεως ‘Αυθεία: cf. Ovid, Met. ii. 712.

67. πολλὰ μὲν . . . ἐν δέ; a variant on the usual expression *ἄλλα . . . καὶ*: cf. Cebes Tabula, *ad init.* πολλὰ μὲν καὶ ἄλλα ἀναθήματα ἐθεωροῦμεν ἀνέκειτο δὲ καὶ πίναξ τις.

τῶ = Ἀρτέμιδος ‘in whose honour.’

68. θηρία: see the extract from Xenoph. Ephes., *supra*. Hartung holds the extraordinary opinion that the beasts were represented in painting.

70. Θευχαρίδα = Θεοχαρίδου.

Θράσσα: probably to be taken as proper name; cf. Herondas, i. 1 θρέσσα δράσσει τὴν θύρην τις.

τροφός: not ‘my nurse,’ but ‘Th.’s.’

δι μακαρίτις, ‘now gone to her rest.’ Hiller quotes Aristoph. frag. in Stobaeus, *Flor.* cxxi. 18:

διὰ ταῦτα γάρ τοι καὶ καλοῦνται μακάριοι  
πᾶς γάρ λέγει τις, δι μακαρίτης οἴχεται.

Cf. Herondas, vi. 55 τούτῳ Πυμαιθὶς δι μακαρίτις ἐχρῆτο. The expression was therefore one in popular use.

72. & μεγάλοιτος. A person commenting on his or her own action uses the adjective with the article; cf. iii. 24; ii. 138; Soph. *Antig.* 274; *Oed. Tyr.* 1379.

73, 74. ‘How we remember such trifles in such awful moments! the scrap of the book that we have read in a great grief, the taste of that last dish that we have eaten before a duel, or some such supreme meeting and parting.’—Thackeray, *Esmond*.

76. ‘And now halfway along the road, at Lycon’s gardens, I saw Delphis.’

μέσον clearly means ‘midway between home and my destination,’ and is further defined by τὰ Δύκανος: cf. *Odyss.* vii. 195:

δε . . . μὴ . . . τι μεσσηγύς γε κακὸν καὶ σῆμα πάθησι  
πρίν γε τὸν δις γαίης ἐπιβήμεναι.

(= between here and Ithaca). The adverbial use of *μέσον* is rare, but occurs Eurip. *Or.* 983. The ellipse of one of the two extremes between which a thing is *μέσος* is common. Arist. *Ares* 187 ἐν μέσῃ δήπουθεν ἀήρ ἐστι γῆς: sc. καὶ τὸν οὐρανοῦ.

77. ‘Love at first sight at a religious procession’ is part of the stock-in-trade of the New Comedy and the Romancists; cf.

Plautus, *Cist.* i. 1. 91 (Hiller); Herondas, i. 56 Γρύλλος . . . ίεών σε καθόδη τῆς Μίσης ἐκέμηνε τὸ σπλάγχν' ἔρατι καρδίην ἀναιστρηθεῖς : Musaeus, *Hero and Leander*, 42 sgg.: Charito, A. I (a passage closely modelled on Theocritus) Ἀφροδίτης δορτῇ δημοτελής· καὶ σχεδὸν πᾶσαι αἱ γυναικὲς διπήλον εἰς τὸν νεῶν τότε δὲ Χαιρέας διὸ τοῦ γυμνασίου ἐβάδικεν οἰκαδε στίλβων ὡσπερ ἀστήρ· ἐπήνθει γάρ τῷ λαμπτρῷ τοῦ προσώπου τὸ ἐρύθρημα τῆς παλαιστρῆς ὡσπερ ἀργύρῳ χρυσός.

80. ἀπό belongs to λιπόντων (imesis) not to γυμνασίοιο.

82. ὡς ἴδον, ὡς ἴμανν, ὡς μεν, 'I saw, was fascinated, my heart was fired'; the three actions followed one on the other immediately. Note that the second ὡς is not accented, and we are not to translate, 'as I saw so I was fascinated.' The explanation of the construction is doubtful. Similar passages are found—

(1) With ὡς: Theocr. iii. 42; *Iliad* xix. 16 ὡς εἰδός ὡς μιν μᾶλλον ἔνι χόλος: *Ib.* xx. 424 ὡς εἰδός ὡς ἀνέπαλτο (aliis ὡς): *Ib.* xiv. 294: Mosch. i. 74: Coluth. 251 ὡς ἴδειν ὡς ἐνόησε. Possibly *Odyss.* xvii. 218; Oppian, *Hal.* iv. 97.

(2) δόσσον: Theocr. iv. 39 δόσσον αἴγες ἐμὸν φίλαι, δόσσον ἀπέσβης, 'dear are my goats, dear thou in death.'

(3) ὁς: Theocr. xv. 25 ὁντις ἴδεις, ὁντις εἶπες ('si sic legendum'): Theognis 169 δν δὲ θεοὶ τιμῶσ' δν καὶ μωμένενος αἰνεῖ (? *Ib.* 800 δλλ' ὁς λάνος δς μὴ πλεύσεσι μέλοι: *Ap. Rhod.* iv. 1051 ὕπνινα γουνάζοτο δς μν θαρσύνεκε).

(4) Latin: ut, Verg. *Ecl.* viii. 41 'ut vidi, ut perii, ut me malus abstulit error !'

(5) dum: Catullus, lxii. 45 'dum . . . dum' is usually taken to be 'while,' 'so long,' but wholly unnecessarily. The verb to 'sic virgo' is understood from above, and each 'dum' = while. The reading is conjectural in Anon. ap. Hesych. γ μὲν κλέος γ δὲ καὶ ησθα. The passages are so curiously alike that a single explanation of them all seems to be required. M. Haupt (*Opusc.* ii. 467) took δόσον . . . δόσσον in Theocr. iv. 39 as δόση demonstrative, but used by false analogy. This will hardly do for the ὡς examples; certainly not for Vergil's 'ut vidi,' and hardly for the ὁς cases, since the demonstrative use of ὁς is limited to its employment in the nominative + μέν or δέ, or preceded by καὶ or οὐδέ, Monro, *Hom. Gram.* 265. The Theognis example (169) will not be explained.

(b) To take all as direct exclamations is impossible in view of the fact that ὁς is not so used, and in view of the sense required.

(c) It remains then to recognize all as relatives. Now ὡς δόσον—when I saw (or as I saw)=the time of seeing (or the manner of seeing). So ὡς ἴμανν, 'my fascination.' δόσον αἴγες ἐμὸν φίλαι = how dear my goats are = the dearness of my goats. So δόσσον ἀπέσβης, 'the dearness of thee.' δν θεοὶ τιμῶσ', 'the man loved of heaven.' ut ridi = 'my seeing,' &c. Put these *noun equivalents* in simple juxtaposition, and we get:

(1) Seeing, madness, fire of love.

(2) The dearness of my goats, the dearness of thee.

(3) The man loved of heaven, the man praised of others.

I.e. the things *identified* are put alongside of one another

abruptly where logically we might have had *τὸς ὡς θῶντος οὐρανοῦ τῷ ὡς ἐμάρτη*.

83. *τὸς . . . καλλος*, ‘my colour paled from me.’ Not as Seyffert would have it, ‘the beauty of the scene swam before my eyes.’

84. *ὡς*, ‘how,’ for *ὅκος*, ‘as often,’ Isocr. 74 εἰς οὐκ δύηλον *ὡς ἀνδατεῖσθαι*.

88. *δροῖος . . . θάψω*: cf. Sappho, ii. 14 χλωροτέρα δὲ ποίας ἔμμι, τεθνάκην δὲ ἀλίγῳ πιδεύνει φάνομαι: Catullus, lxiv. 100 θάψως: Arist. *Wasps* 1413 γυναικὶ ελπτεύειν ἔους θαψίη, where the Scholiast quoting Theocritus says ὥχρος γάρ δὲ Χαιρεφῶν καὶ ηθόφων τοιάντη. πολλάκι seems here to lose its temporal meaning; cf. vi. 31; xxvii. 41; Meineke, *ad loc.*

89. *ἔρρευεν = ἔρρεον*: cf. *Odyss.* x. 393 τῶν ἐκ μὲν μελέων τρίχες ἔρρεον: Eurip. *Medea* 1201.

*αὐτά:* only bones and skin. For the expression cf. Callim. *Ep.* 30 δοτία σοι καὶ μούνον ἔτι τρίχες: *Ib.* vi. 93:

ἔτακτο μέσοφ' ἐπὶ νευράς  
διπλαῖφ' ἵνες τε καὶ δοτία μᾶνον ἔλευθεν.

90. *ἐς τίνος*: sc. δόμον, cf. xv. 22.

91. *ὅτις ἐπάδειν*, ‘who knew the use of spells.’

92. *ἄλλ'* ήτος οὐδὲν ἐλαφρόν, ‘*sensu transitivo*: id quod levat.’ Wuestemann: compare Bacchyl. fr. 20:

τί γάρ ἐλαφρὸν ἔτ' ἔστ' ἀπραχθόν  
ἄλλ' ὅδυρόμενον δοκεῖν  
καρδίαν.

But there the sense must rather be ‘what gladness is there’ (cf. the use of ἐλαφρός = ‘gay spirited,’ l. 124). So here, ‘there was no gladness found’; and the adjective is no more transitive than *κοῦφον* in xi. 3.

96. *πᾶσαν*, ‘wholly’; cf. ii. 40, iii. 33.

δὲ Μίνδος, vid. preface to this idyll.

101. *κείφ' ὅτι*. This use of *ὅτι*, followed by direct quotation, is an Atticism; cf. Plato, *Protag.* 356 αἱ γάρ τις λέγοι ὅτι Ἀλλὰ πόλιν διαφέρει ὡς Σόκρατες.

ἴνφογέο = ὑφηγέο: οἱ εὐκλέα, πράτεσκε, Pindar; τέλεσκον, Callim.; ἤγεο, Δ. *Pal.* ix. 403; σιτέσκοντο, *Odyss.* xxiv. 209, cf. *infra*, l. 107.

103, 104. The rhythm of the lines is to be noted: the quick dactylic lines here—the sense interrupted by the refrain—then the heavier cadence of the next stanza.

106. The lines recall Sappho, fr. 2:

ὡς γάρ εἴδον βροχήσας σε, φάνας  
οὐδὲν ἔτ' εἴκει·  
διλλὰ καμ μὲν γλώσσα ἔστη λέπτον δ'  
αὐτίκα χρῆ πῦρ ὑπαδεδρόμακεν,  
ὅππάτεσσι δ' οὐδὲν ὄρημ', ἐπιφρόμ-  
βεισι δὲ ἄκοναι·  
ἀ δὲ μ' ἕρως κακχέτεται τρόμος δὲ  
πᾶσαν δῆρει..

Cf. Theognis, 1017 :

*αὐτίκα· μοι κατὰ μὲν χροιὴν βέει δυσετος ιδρὼς  
πτοιῶμαι δὲ ἐσορῶν ἀνθος δμηλικίης.*

Persius, Sat. ii. 53 :

*'Si dona feram sudes et pectore laevo  
Excutiat guttas laetari praetrepidum cor.'*

110. ἔπαγγην, 'torpui'; δαγύς, 'a doll.'

112. ὁστοργός (δ ἄστοργος), 'he who loved me not. Simaetha applies the term to Delphis, not because he has now deserted her, but because he can never have cared for her

ἐπὶ χθονὸς . . . πῆκας: not coordinate with ἔστιν. 'Seeing me, he dropped his gaze upon the ground and sate him down.' The words expressed assumed bashfulness on D.'s part, preparatory to his confession. So Musaeus, 160 :

*παρθενικὴ δ' ἀφθογγος ἐπὶ χθόνα πῆκεν διποτὴν  
αἰδοῖ ἐρυθρίωσαν ὑποκλέπτουσα παρείην.*

But of pondering thought, *Iliad* iii. 217 : of fear, Ap. Rhod. ii. 683 στὰν δὲ κάτω νεύσαντες ἐπὶ χθονός : of grief, Eurip. *Iph. Aul.* 1123 ; h. hymn *Demet.* 194.

115. Philinus : see prefatory note. ἔφεσσα ἡ με παρῆμεν. For the const. cf. Herod. vi. 108 φθαίητε ἀν ἐξανδραποδισθέντες ἡ τινα πυθέσθαι ἡμέων. The comparative sense of the word is seen also in ἔφθης πεῖσδος ἐνν ή ἐγώ σὺν νητ μελαίνη, *Odys.* xi. 58.

118. ἤνθον . . . ἤνθον : vid. Introd. p. 41.

κῆγώ (= καὶ ἐγώ) MSS., but the ἀν or κεν could not be omitted where there is no if-clause expressed; contra, v. 126.

119. ἡ τρίτος ἡ τέταρτος : for the omission of the usual αἱτός Hiller compares Plutarch, *Peleg.* 13 εἰς οἰκιαν δωδεκάτος ἀπελθών.

αὐτίκα νυκτός, 'at the first hour of night.' The genitive depends on αὐτίκα, as xi. 40, and such expressions as τοῦ γῆς, ὅψε τῆς ἡμέρας : cf. xxv. 18.

120. μᾶλα. The usual presents of lovers, cf. iii. 10 ff.

Διωνύσιοι. Dionysus 'invented' the apple and all fruit, as well as the vine. Athenaeus, iii. 23 (quoting this passage): Νεοπτόλεμος δ' ὁ Παριανὸς ἐν τῷ Διωνυσάδι καὶ αἱτὸς ἴστορεῖ ὡς ὁ διὸς Διονύσου ἐνερθέντων τῶν μήλων καθάπερ καὶ τῶν ἄλλων ἀποδρόμων. The Scholiast quotes Philetas :

*τά οἱ ποτὲ Κύπρις ἐλοῖσα  
μῆλα Διωνύσου δῶκεν ἀπὸ κροτάφων.*

121. κρατί: locative, 'on my brows.'

124. 'And had ye received me, this had been dear to both— ; for gay am I called and fair.'

τάδε = 'your receiving me.' The plural is used as in *Iliad* xiv. 98 :

*ὅφρ' ἔτι μᾶλλον  
Τρωσὶ μὲν εὐκτὰ γένηται, &c.*

[τὰ δὲ φίλα, Ahrens, which Fritzsche translates *sodales mei amicos se praestitissent*; even if τὰ δὲ could refer to the sodales implied in 119 *τρίτος*, the sense would be absurd.] The syntax is strange but by no means without parallel as Hartung thinks. For εἰ κε with indic. cf. Ap. Rhod. i. 197 εἰ κε ἐπι μούνον... μετετράψη Αἰτωλοῖσι: *Iliad* xxiii. 526: Ap. Rhod. iii. 377 εἰ δὲ κε μὴ προπάρακθεν ἐμῆς ἥψασθε τραπέζης.

126. εὐδόν τ' εἴ κε. For εὐδόν without κε cf. *inter alia*. Eurip. *Hecuba* 1111:

εἰ δὲ μὴ Φρυγῶν  
τύργους πεσόντας γῆμεν Ἐλλήνων δορί,  
φόβον παρέσχεν οὐ μέσως δέε κτύπος.

The action is represented for the moment as actually happening: then this impression is corrected by the if-clause; cf. Theocr. xvi. 43.

εὐδόν. The sense is simply 'I would have felt assured of your love, and therefore *would have slept happily*, instead of lying awake for love' (ἀγρυπνῆσαι δι' ἔρωτα, x. 10). It is not 'nihil fecissem,' as Wunder (on Soph. O. T. 65) and others explain, nor is there any need of alteration as εἴδε, L. Schmidt.

εἴ κε: see last note; for sense cf. A. Pal. v. 296:

ἥν δὲ ἄρα μοι τὰ λάφυρα καλὸν στόμα, καὶ τὸ φίλημα  
σύμβολον... εἰχον.

128. 'Axes and torches had been brought against ye.' The entrance would have been forced by these Mohocks. Cf. Horace, *Odes* iii. 26. 7; Arist. *Eccles.* 977:

Γ. καὶ τὴν θύραν γ' ἤραττες. Ν. ἀποθάνομ' ἄρα.  
Γ. τοῦ δαι δεόμενος δῷδ' ἔχων ἀλήλυθας;

130. νῦν δέ, 'but now, as it is.'

ἔφαν (ἔφην): cf. v. 120 ή οὐχὶ παρήσθεν. The aorist is used 'referring to the moment just past where English uses the present' (Sonnenschein, *Syntax*, 485); especially in referring to a judgement of one's own or another's. *Iliad* xvii. 173 νῦν δέ σεν ἀνοσάμην πάγχυν φρίνας οἰον ἔειπες: Arist. *Peace* 520 ἀπέπνυο' ἔχθροῦ φοτὸς ἔχθιστον πλέκος. Elsewhere ἔφην or ἔφαμην is used = 'I used to say—contrary to what has turned out'; *Iliad* xvii. 171; *Odyss.* xi. 430. The connexion forbids us to take it so here. The form of expression is frequent, cf. Demosth. *De Cor.* 153, and a passage curiously like this in Julian Apost. καὶ πολλὴν δολογήσας χάριν τοῖς οὐρανοῖς θεοῖς ἐν δευτέρῃ τῇ σῇ μεγαλοψυχίᾳ χάριν ἔσχον.

133. αὕτως, 'just'; cf. v. 40.

134. σέλας φλογερώτερον: cognate accusative, 'burns with a fiercer flame.' A. Pal. xii. 93:

τοῖον σέλας ὅμμασιν αὐτει  
κοῦρος.

Of the rhetorical expression here, M. Legrand says well: 'Ce n'est pas, je pense, fortuitement que ces fleurs de rhétorique

galante sont réservées à l'homme sans amour (*άστοργος*) : en les lui attribuant, Théocrite entendait démontrer par contraste combien le jargon sentimental diffère du langage de la passion vraie.'

136. σύν. The madness is regarded not as the means but as the accompaniment ; cf. xxv. 251 note.

137. ἐφόβησε : gnostic, 'drives headlong.' This reading is justified against the emendation ἐσόβησε by Bacchyl. xi. 43 :

τὰς ἐξ ἑραῶν ἐφόβησε  
παγκρατῆς "Ηρα μελάθρων  
Προίτου, παραπλῆγι φρένας  
καρπερᾶς ζεύξας' ἀνάγκα.

138. οἱ. The dative is odd with ἔκλινα following, and is hardly paralleled by vii. 25 (? ἔγώ δέ τοι).

142. χῶν κά . . . μὴ θρυλέομι, 'and not to tell all at length'; scilicet, 'I say only this.' For ὡς κεν + opt. in primary sequence, cf. *Odyss.* ii. 52 ; xxxii. 134. μακρά λέγειν, usually to speak aloud ; here, to speak at length : Callim. *Ep.* xi. 1 οὐ μακρά λέγω (Soph. *Antig.* 446 σὺ δ' εἰπέ μοι μὴ μῆκος ἀλλὰ σύντομα).

145. ἡ τε Φιλίστας μάτηρ . . . ἡ τε Μελιξούς, 'the mother of Philists and Melixus.' One person is meant not two. The repetition of the article in this way with conjunction is classical but very rare. Xenoph. *Anab.* iii. 1. 17 τοῦ δμομητρίου καὶ τοῦ δμοπατρίου ἀδεκοῦ : Plato, *Rep.* 334 ε τὸν δοκούντα τε, ή δ' ὅς, καὶ τὸν ὄντα χρηστὸν φίλον : Antiphon, i. 21 τῷ τεθνεῶτι καὶ τῷ ἡδικημένῳ : Demosth. *De Cor.* 205 τὸν τῆς ειμαρμένης καὶ τὸν αὐτόματον θάνατον.

146. The MSS. have τὰς ἐμᾶς αὐλητρίδος, k, p ; τὰς ἀμᾶς, s. Ameis keeps the latter = 'quae nobiscum in eodem loco habitat' ; but this is hardly possible, and certainly not defended by xi. 4. Lobeck conjectured Σαμίας. What I have ventured on (ἀλλας) is nearer to the MSS.

149. ὡς ἄρα, 'that surely' ; Plato, *Soph.* 230 δ λεκτέον ὡς ἄρα μέγιστη καὶ κυριωτάτη τῶν καθάρσεών ἐστι, and constantly in quoting ; often with ironical force, 'that as they said . . .'

ἔραται : cf. i. 78.

151. Ἐρωτος ἀκράτω ἐπεχείτο. ἀκράτω is partitive genitive, 'poured unmixed wine,' οἵω is always omitted in this phrase ; cf. Arist. *Acharn.* 1229 ἀκρατον ἔγχεας.

'Ἐρωτος, as οἱ (l. 153) shows, must = 'his love' (*amores*), not 'love' (*amor*). The genitive is used to express the object of a 'toast,' cf. xiv. 19: *A. Pal.* v. 109 ἔγχει Λυσιδίκης κνάθους δέκα : *ib.* v. 135 (Meleager) ἔγχει καὶ πάλιν εἰπὲ πάλιν πάλιν 'Ηλιοδώρας : Horace, *Odes* iii. 19. 9 'da lunae propere novae.' The genitive depends on the noun expressed or suppressed which forms the object of the verb.

153. πυκάσθαι. And he (Delphis) declared he would wreath the loved one's (*οἱ*) doors with wreaths. πυκάσθει (present) instead of πυκασσεῖν (future, which Paley reads) is most unusual after a verb like φημι. But we find the aorist and present (rarely) after verbs of promising and hoping : ἐλπίζει δυνατῶς εἶναι, Plato, *Rep.* 573 c. As Euripides (*Alcest.* 372) has

λέγοντος μὴ (not οὐ) γαμεῖν ἀλλην, as if λέγω = δμνυμι, we may be justified in keeping πυκάσδειν as if φάρο = ἄμοσε or ὑπέσχετο. For the custom here alluded to, see Lucretius, iv. 1171:

‘Lacrimans exclusus amator limina saepe  
Floribus et sertis operit.’

*A. Pal.* v. 280:

φιλακρήτους μετὰ κάμους  
στέμμασιν αὐλεῖς δμφιτλέκοντι θύρας.

157 *sqq.* Cf. line 4. Simaetha comes back wearily to the thoughts wherewith she began, and her last utterances echo the first; cf. 158-71. Her plaint really ends with the sad heavy cadence of δμῶν δὲ λέλασται. Then a long pause; at last she rouses herself fiercely once more to thoughts of magic, and revenge by magic, echoing grimly in the words τὸν Ἀΐδαο πύλας δραῖει her former words (l. 6) οὐδὲ θύρας ἀράειν δνάροις. Yet this is only for a moment. She has lost her faith in all means of help, and stands face to face again with the reality of her loneliness. ‘And I must bear my load as I have borne it now’; οἰσῶ τὸν ἡμέρα πόνον ώσπερ ὑπέστραν. She ends not in wild words of revenge nor in rest, but in a calm despair, heightened by the pitiless calm of nature, the ‘bright-faced Moon and stars that follow on the silent wheels of Night’; εὐκήλοιο κατ’ ἄντυγα Νυκτὸς δπαδοί.

159. καταθύσομαι: not with reference to the intention expressed in 58. Still less is κατίθυσά νιν (Meineke) to be read. The past spells are not thought of now, only a new effort of revenge.

160. *val. Μούρας*: a well chosen expression in this passage. Herondas vulgarizes it, iv. 30 πρὸς Μούριον.

166. κατ’ ἄντυγα: secundum. Following after the chariot as in κατ’ ἵκκος. The stars are the escort of Night. Wuestemann quotes well Tibullus, ii. 1. 87:

‘Iam Nox iungit equos currumque sequuntur  
Matris lascivo sidera fulva choro.’

But the *lascivo* there is in quite a different spirit to the sad calm of these lines.

### III.

This idyll is again pastoral. A nameless goatherd appeals for favour to his Love, who is hiding herself in a grotto shaded with fern, but in vain; then from direct appeal he turns to the indirect persuasion of a love song, but still without result. The poem falls into three parts:

(a) 1-5 are addressed by the goatherd to his companion Tityros, bidding him tend the herd while he is away.

(b) The scene changes to a spot before the grotto where Amaryllis hides. To her the goatherd appeals.

(c) Encouraged by a favourable sign, he makes a new attempt, and sings of legendary heroes and their success in love. Then, wearying of his appeal, again despairs.

The idyll has been generally brought into connexion with iv, as there (l. 38) the words, ὡς χαρίεσσ' Ἀμαρυλλί, reoccur in the mouth of Battos. Hence critics, ancient and modern, would make the κωμαστής of this poem = Battus (*εἰκάσεις δὲ ἀντὶ τῶν ἐπικωμάζοντα Βάττον εἴναι*, Schol.). But Battus is very different from the love-lorn singer of this idyll. The scene of *Id. iv* is South Italy; of this Sicily or Cos (see Wilamowitz-Moellendorff, *Aratos von Kos*, p. 183, note).

Theocritus frequently repeats half lines from idyll to idyll without any intention of uniting the one to the other; see i. 38—vii. 48; xviii. 46—xxii. 76; ii. 19—xi. 72; vi. 17—xiv. 62.

The Scholium on line 8 is interesting: τινὲς διὸ τὸ σιμός τὸν Θεόκριτον κωμάζειν φασί, ἐπειὶ καὶ ἐν τοῖς Θαλυσίοις (*Id. vii*) Σιμίχιδας ἀνόμασται πλὴν οὐκ αἰπόλος δ Θεόκριτος οὐδὲ Σιμίχιδας ἀπὸ τοῦ σιμός, δλλ' ἀπὸ Σιμίχου πατρωνυμικούν.

The meaning of the name Simichidas has been discussed in the Introduction, pp. 8, 9; while the idea that Theocritus is the κωμαστής is absurd, it is not absurd to see in the σιμός of line 8 a hit at himself.

The date of the idyll must be sought in the Coan period, 290—280, *vid. Introd. p. 23*. In style it approximates to vii, vi and i: all Coan poems.

1. Κωμάσθω: cf. Alcaeus, 56 (Bergk) δέξαι με κωμάζοντα δέξαι λίσσομαι σε λίσσομαι: Callim. *Ep. 42*:

εἰ μὲν ἐκὼν Ἀρχίν' ἐπεκώμασα, μυρία μέμφου  
εἰ δὲ ἄκαν ἥκω τὴν προπέτειαν ἔα:

and Bion, xi. 4:

ἔσπερε . . .  
καὶ μοι ποτὶ ποιμένα κῶμον ἄγοντι  
ἀντὶ σεληναίας τὸ δίδον φάσι:

in both cases of a serenade. The word is Latinized as ‘comis-sor,’ Horace, *Odes* iv. 1, and has the sense of κῶμον ἄγειν, ‘to lead a rout of revellers.’

ταῦ δέ: deictic; *vid. i. 31*.

1, 2 must be spoken by the κωμαστής to himself, not to Tityros, as the change from nominative to vocative in line 3 shows.

3. τὸ καλὸν πεφλαμένα: cf. i. 41; iii. 18. This use of the neut. adj. and article, in place of an adverb of *quality*, seems hardly to occur before Theocritus. The use is imitated in *A. Pal.* vii. 219:

ἡ τὸ καλὸν καὶ πᾶσιν ἐράσμοιν ἀνθήσασα,  
ἡ μούνη Χαρίτων λείρια δρεψαμένη :

by Herond. i. 54 πλουτέων τὸ καλὸν: and by Callim. *Ep. 52* τὸ καλὸν μελανεύντα Θεόκριτον: but it is grammatically merely an extension of the cognate accusative (cf. Arist. *Acharn.* 1201:

φιλήσαντόν με μαλθακῶς, ὡς χρυσίω,  
τὸ περιπεταστὸν κάπιμανδαλωτόν):

and differs from the common καλόν or καλά just as τὸν φιλίαν πεφιλημένος differs from καλὴν φιλίαν πεφιλημένος, and indicates therefore a *definite* standard.

[In l. 15, &c., τὸ μεσαμβρινὸν as adv. of time is different. In Soph. O. C. 1640 τλάσας τὸ γενναῖον φρενί. τὸ γενναῖον is object to τλάσας.] These lines are reproduced in Verg. Ecl. ix. 23:

‘Tityre, dum redeo—brevis est via—pasce capellas,  
Et potum pastas age, Tityre, et inter agendum  
Occursare capro, cornu ferit ille, caveto.’

But it is noticeable that the untranslatable τὸ καλὸν πεφιλαμένε is omitted, a point which struck Aul. Gellius (*N. A.* ix. 9) ‘caute omissum quod est in graeco versu dulcissimum: quo enim pacto dicebat τὸ καλὸν πεφιλημένε verba hercle non translaticia, sed cuiusdam nativae dulcedinis’ (quoted by Meineke).

3. 4. On repetition of Τίτυρος, Τίτυρε, Τίτυρε, see Introd. p. 43.

5. κνάκων: a new formation, from κνάκος (*Id.* vii. 16). Babrias has κνηκίας, of a wolf (yellow boy), 122, 12; cf. πυρπιας (*πυρρός*), Εαυθίας (*ξανθός*), αιολίας (*αιόλος*, the name of a fish).

κνάκων seems to be formed on analogy of such names of Αγάθων, Τίμων, Φίλων. Libyan sheep were famous from the time of the Odyssey (*Odyss.* iv. 85).

6. 7. Verg. Ecl. ii. 6.

τοῦτο κατ' ἄντρον to be joined with παρκύπτεισα, ‘leaning out through the entrance of your bower.’ κατ' ἄντρον . . . καλεῖς (= ‘call to your bower’) is not a use of the preposition which can be supported [*xvii. 112 λεπός κατ' ἀγῶνας* = ‘for’; cf. Thucyd. vi. 31 κατὰ θέαν ἥκειν, ‘to come for the spectacle’] except in very late prose (*vid. Jannaris, Hist. Gk. Grammar, § 1586*). In the sense given to κατά here, see Lycurgus, § 86 ὑποδίντα κατὰ τὰς πύλας: *Iliad* xii. 469.

7. ἐρωτύλον. τὸν ἐρωτικὸν ὑποκοριστικῶν καὶ οὐχ ὡς τίνες κύρου: Schol. = ‘the love lorn swain.’ The word is used by Bion, v. 10 ἀλλά μοι αὐτὸς αἰδενὸς ἐρωτύλα = ‘songs of love’; cf. *ib.* 13:

ὅσσα δ' ἔρως μ' ἐδίδαξεν ἐρωτύλα τάντ' ἐδιδάχθην.

We have a by-form, ἐρωτίς (fem.), iv. 59, which shows that it is not formed immediately from ἔρως. For the diminutive termination -ύλος, cf. δριμύλος, μικκύλος, Moschus, ‘Ἐρως δραπέτης (8, 13).

8. ἐγγύθεν, ‘at near view’: not ἐγγύς, since Greek marks the point from which we look; cf. xxii. 16: Mosch. *Europa*, 155 Ζεὺς εἰμὶ καὶ ἐγγύθεν εἴδομαι εἶναι ταύρος: Plato, *Phaedr.* 255 ο προσεμένου δὲ καὶ λόγον δεξαμένου, ἐγγύθεν η εὗνοα γιγνομένη τοῦ ἐρώντος ἐκπλήγτει τὸν ἐρώμενον.

9. προγένειος: ‘cui mentum prominet,’ Kiessling; but Vergil (*Ecl.* viii. 35 ‘Hirsutumque supercilium promissaque barba’) certainly took it to denote a scrubby projecting beard; that this was the meaning of Theocritus is rendered certain by Longus, i. 16 οὐτος δὲ πυρρὸς ὡς ἀλόντης καὶ προγένειος ὡς τράγος . . . καὶ δέ σε φιλέιν ἐμοῦ μὲν φιλήσεις τὸ στόμα, τούτου δὲ τὰς ἐπὶ τοῦ γενείον τρίχας. Vergil, *Ecl.* (iii.) 7 ('mori me denique cuges')

follows both sense and rhythm; cf. *supra* on 4 and 6. xi. 72 = Ecl. ii. 69; *vid.* Introd.

10. *τηνῶθε* = 'thence'; cf. Arist. *Acharn.* 754; *A. Pal.* vi. 354; *τουτῶθεν*, *Id.* iv. 48, which establish the form against the variant *τηρῶ δέ*. For the long vowel, cf. *ἀμφοτέρωθεν*, &c., but Theocritus has also *τουτόθε*, iv. 10; *τηνόθι*, viii. 44; like *αὐτόθι*, *αὐτόθεν*, *ἄλλοθεν*.

11. *ἄλλα*: i. e. *ἄλλα δέκα*: Verg. *Ed.* iii. 70.

12. From here to l. 23 the lines drop naturally in groups of three; as above they fell into couplets. This change and the abruptness of some of the transitions from thought to thought have led commentators to rearrange the lines, and by dint of much shuffling and rejecting of lines to get a mathematical symmetry into the poem. On the Theocritean symmetry of verse, see Introd. p. 39. On the second point—the abrupt transitions—the sequence of thought is not logical, but it represents a natural change from sentiment to sentiment as each is suggested by circumstance. At 11 an answer is expected, and not given: so 12 proceeds, 'Yet regard my grief if nothing else,' the thought is changed by the passing bee: in 15 it returns to the complaint of cruelty: 18 is a more piteous appeal, 'I do not ask much, only a little kiss': 21—an expression of peevishness which works itself up to thoughts of self-destruction.

12. *ἴμον*: cf. viii. 14; xxv. 203; and Index.

13. *ά βορβεῦσα*, 'that bee'; cf. *A. Pal.* v. 83:

*εἰδε βόδον γενόμην ὑποπόρφυρον δόφρα με χεροῖν  
ἀρσαμένη χαρίσῃ στήθεσι χιονέοις.*

And a modern Greek song, Legrand, *Chansons popul. grecques* 41:

*χιλιδονάκι νδ γενώ τὴν κλίνην σου νδ ἔλθω  
νδ κτίσω τὴν φωλίσαν μου ἐs τὰ προσκέφαλά σου,  
νδ κηράδω, νδ σ' ἔξυπνῷ, πάντα νδ με θυμάσαι,  
νδ με θυμάσαι, λυγερή, έως τε ζῆς καὶ εἶσαι.*

Cf. Anacreon tea 22, Bergk.

14. *ἀ τὸ πυκάσθη*, 'wherewith you shut yourself in,' i.e. the bower is covered with ferns.

15. Verg. *Ed.* viii. 43; Catullus, lxiv. 154 'quaenam te genuit sola sub rupe leaena?'; *Iliad* xvi. 34. Similar expressions are common enough in Greek and Latin.

16. *ἔθήλας*: see on xiv. 15.

*δρυμῷ*: loc. dative; cf. ii. 121; Soph. *O. T.* 20 *ἀγροῖσι θακεῖ*.

17. *ἐs...ἄχρις*. In the Classical period we find *ἄχρις* or *μέχρις* *ἐs* occasionally (Xen. *Anab.* v. 5. 4). The order used here seems to be only Alexandrine, but becomes very frequent, e.g. *ἐs γόνι μέχρι*, Callim. iii. 12; *ἐs αἰθέρα δ' ἄχρι*, Mosch. i. 19; *ποτὶ τὸν θεὸν ἄχρις*, Callim. vi. 129; *ἐs οὐρίον ἄχρις*, Quint. *Smyrn.* ix. 376; *ἐs αἰθέρα μέχρις*, *Id.* ix. 69. The other order appears, Theocr. vii. 67 *ἔστ' ἐπὶ πᾶχν*, cf. xxv. 31: Aratus 599 *μέσφα παρ'*: *Id.* 602 *ἄχρι παρ'*: Theophrast. *Char.* xi. *ἄχρις ἐπὶ πολὺ τῶν πλευρῶν*: and often.

18. κυάνοφρυ: cf. xx. 24 καὶ λευκὸν τὸ μέτωπον ἐπ' ὄφρύσι λάμπε μελαίναις: Anacreont. xvi. 11 ἀταλὸν δὲ καὶ δροσῶδες στεφέτω μέτωπον ὄφρὺ κυάνοφρη δραύστων.

τὸ καλὸν ποθορέυσα: see on xiii. 45.

τὸ πᾶν λίθος is difficult. The Scholiast gives a variety of explanations: (1) ὅλη λευκὴ οὖσα ἄγαλμα μαρμάρινον: (2) ἡ σκηνὴ καὶ ἀτεγκτος: (3) ἡ μόνον οὐχὶ ἀνοδοῦσα τοὺς ὀρῶντας τῷ κάλλει. The third is obviously ridiculous. The first would give a good sense, but it is doubtful if λίθος could be so used without further designation; cf. vi. 38 λευκοτέραν αὐγὰν Παρίας ἵπεψανε λίθοιο: Anacreont. 15:

ἵπδ πορφυρᾶσι χάιταις  
ἔλεφάντινον μέτωπον.

Nicet. Eugen. ii. 208 λαμπρὸν τὸ βλέμμα χαῖρε λαμπρότης λίθων, although as description of beauty precedes and follows it would be natural to take λίθος as compliment rather than as upbraiding. This is, however, the sense most easily given to λίθος by itself; cf. A. Pal. v. 228:

αὐτὰρ ἐμὲ στενάχοντα τόσης κατὰ νυκτὸς ὄμιχλην  
ἔμπνοος Εὐίππης οὐκ ἐλέαιρε λίθος.

*Id.* xii. 151:

εἰ δὲ ἐσιδὼν ὁ φείνε πυρφλέκτουσι πόθοισιν  
οὐκ ἐδάμης, πάντως ἡ θεὸς ἡ λίθος εἰ.

In that case we have a sudden transition from praise of beauty to complaint of coldness; cf. A. Pal. xii. 12 ἀρτὶ γενειάδον ὁ καλὸς καὶ στερρὸς ἴρασταις: and verse 39 of this idyll will refer back to the line. Herondas, vi. 4 μᾶ, λίθος τις οὐδὲ δούλη, of a person standing stock still. Calverley translates rightly, 'O thou whose glance is beauty and whose heart marble.' For the neuter τὸ πῶν attached to λίθος, cf. xv. 20 ἄκαν ρύων: Lucian, *Dearum Judic. de Paride* τὸ πῶν βουκόλος. Usually we have attraction, Soph. Philoc. 622 ἡ πάσα βλάβη: ib. 927 πῶν δεῖμα. λίθος is mentioned as v. l. in Scholiast, but is not justified by the use of λιπαρός, Bacchyl. v. 169 λιπαρὸν θείμαν ἄκοιτν. J. A. Hartung reads λένας. Meg was deaf as Ailsa Craig.

19. πρόσπτυχα: cf. Odyss. iv. 647 ἐπει προσπτύξατο μύθῳ.

τὸν αἴπολον: (see on xiv. 56), me, your own herdsman.

20. ἔστι καὶ ἐν. The line is repeated by the author of xxvii. 4, and quoted by Eustath. Philos. § 105 τὶ σοι κέρδος εἴπεν ἐκ τοῦ φιλήματος. ἔγώ δὲ πρὸς τὴν κόρην μεθ' ἥδονῆς ἔστι καὶ ἐν κενεοῖσι φιλήμασιν ἀδέα τέρψις.

21. τὸν στέφανον τίλαι με κατ' αὐτίκα λεπτὰ ποησεῖς (s. Junt. Call. καταντίκα p. k). There is no word καταντίκα, though we have καταντόθι, Iliad x. 273; Theocr. xxv. 153, καθάπαξ (Attic), &c. παραντίκα (xxv. 222) and new compounds are made by the Alexandrian writers with great freedom: εἴσετι, xxvii. 17; συνάμα, xxv. 126; καταναντία, Ap. Rhod. ii. 1116; εἰσονίσω, Quint. Smyrn. i. 243; ἔκποθεν, Ap. Rhod. iii. 262. So divisim: κατ' ἔκποθι, Quint. Smyrn. ii. 413; ἐπ' τόθεν, Ap. Rhod. ii. 533; κατ' αὐτίον, Quint. Smyrn. ii. 328; εἰς ἄλις, 25; ἀπ' ἐντεῦθεν, Polyb. (Jannaris,

§ 1516). Ahrens reads here καὶ αὐτίκα, but we can keep κατά if we take it as tmesis with τίλαι : cf. *Odyss.* x. 567 ἐξόμενοι δὲ κατ' αὐθὶ γένον : Moschus, *Europa* 4 :

ὕπνος  
λυσιμελής πεδάρ μαλακῷ κατὰ φάεα δεσμῷ.

The construction then is ποησάς με κατατίλαι τὸν στέφανον λεπτά, ‘to pluck the wreath in bits’; ήτοι κατατίλαι τὸν στέφανον εἰς λεπτά, Schol. To a neuter plural thus used as predicate the preposition *eis* may be added, but is usually omitted ; but then it is customary to make the adj. immediately dependent on a second verb ; cf. Theocr. ix. 27 ; *Odyss.* xii. 174 :

κηροῖο μέγαν τροχὸν . . .  
τυτθὰ διατηρήσας . . . πίεσον.

Similar to this passage are Aratos 1054 :

. . . καὶ γάρ τ' ἀροτήσιον ὄρην  
τριπλόα μείρονται. . . .

Quint. Smyrn. xiv. 534 :

. . . ἄσφαρ δὲ μν ἀλλυδις ἄλλη  
ἐσκέδασαν διὰ τυτθά.

Cf. Demosth. 182 διελεῖν ἔκάστην πέντε μέρη.

24. δύσσοσος : vid. on ii. 138.

ὑπακούεις : see on xi. 78.

25. τηγῶν : vid. on iii. 10.

26. The tunny fishery was practiced throughout Greek waters (Oppian, *Hal.* iii. 620 *sqq.*). Oppian, l. c. 637 describes a watcher for the school as here εἰδεῖς ήτοι πρῶτον μὲν ἐπὶ ὅρθιον ὑψι κολανδὸν ἕδρας ἐπαυβαίνει θυννοσκόπος, δύτε κούσας παντοῖας ἀγέλας τεκμαίρεται, αὔτε καὶ ὄσσαι, πραφάντει δὲ ἑτάροισι.

25. τὸν βάτιαν ἀποδύν shows a delightful idea of economy : he may be drowned, but spoil his plaid—no fear !

27. The MSS. have καίκα μὴ ποθάνω, keeping which Paley translates ‘etiam si non moriar at saltem tibi iucundum erit’ ; so the Scholiast. The sense is feeble and the Greek dubious since μάν is not used to introduce an apodosis. Graebe read δῆ for μή (a not uncommon confusion) : Meineke and Hiller take this and translate ‘si obiero tua tibi voluntas effects est.’ But τὸ τεὸν ἀδύ in both these is very doubtful and could only mean ‘your sweetness,’ not ‘what is pleasant to you’ ; cf. τῷ ἐιώ αἰσχρῷ, Andocid. ii. § 9 ; τὸ σεωδὸν τὸ σόν, Eurip. *Hippol.* 1064 ; τὸ σὸν γενναῖον, Soph. O. C. 569 ; τὸ σφέτερον ἀπρεπές, Thucyd. vi. 11 ; τὸ ὑμετέρον εὐστέρες, Antiphon. 141. 2 ; τῷ συμφέροντι τῷ ὑμετέρῳ, Aesch. *Ktes.* § 8 ; ἡμετέρῳ μεδέοντι, Callim. i. 86 ; especially τὸ αὐτοῦ γλυκύ, Plato, *Phaedrus*. I take δῆ and mark an apoposites after ἀποθάνω, ‘and if I die (well it will all be over), and yet (*γε μάν*) thou art sweet to me.’

ἀδύ is predicate. τὸ . . . τεὸν is little more than τύ (=what thou art) ; cf. xxii. 61 ; Arist. *Them.* 1170 τὰ μὲν παρ' ἡμῶν ἵσθι

σοι πεπεισμένα: Plato, *Theat.* 161 ε τό γ' ἔμδν οὐδὲν ἀν προθυμίας ἀπολεῖτο: cf. Soph. *Ajax* 1313: Arist. *Them.* 105:

εὐπίστως δὲ τούμδν  
δαιμόνας ἔχει σεβίσαι.

(Vergil may have taken the lines as Hiller, Ed. viii. 60; but probably he represented iii. 54 and xxiii. 20, not this line, when he writes 'extremum hoc munus morientis habeto,' *vid. Conington, ad loc.*).

28. The object of ἔγων is not the following clause, δικα (vid. in vi. 21), but the clause supplied from the context, 'that thou care not for me': hence the καὶ in 31. 'I knew it of old, and the old witch too told me sooth.'

μεμναμένα εἰ φιλέας με: thinking of thee and wondering if thou lovest me (Haupt). There is an exactly similar usage in Ap. Rhod. iii. 535:

τῆς μὲν διὸ μεγάροιο κατὰ στίβον ἐνθάδ' λύντες  
μνησάμεθ, εἴ κε δύνατο, καστηνή τε γεγανῖα,  
μήτηρ ἡμετέρη πεπιθεῖν ἵπαρῆξαι δίθλῳ:

cf. Mosch. *Ἐρωτ. δραπ.* 2; Xen. *Anab.* vi. 1. 31 ἐθύμητην εἰ βέλτιον εἶη.

29. οὐδὲν τὸ τηλίφιλον, κ.τ.λ. According to usual explanation we have here described a popular method of augury. A leaf (? poppy, *τηλίφιλον*) was held between the fingers and slapped against the arm or hand. If a sharp cracking noise (*πλατάγημα*) was made the sign was favourable; *πληττόμενον εἰ ψύφον ἀπετέλει,* ἐδίδον αὐτοῖς σημεῖονθατὶ διτηρῶνται, Schol.: cf. Pollux, *Onom.* ix. 127. But *ποτεμάξατο* and *ἰξεμαράνθη* are both very obscure with this explanation. Haupt translates 'impingit crepitum': a sense which can hardly be extracted from *ποτεμάξατο = to press close*, xii. 32; *to press into*, Nicander, *Therm.* 772, 181 *αἴδα προσμάσσοσθαι*: *so ἐνεμάξατο κέντρον*, ib. 767; *ἐμμάξει αργῆν*, Callim. *Dian.* 124; A. Pal. ix. 548; in all the original sense of 'smearing,' 'rubbing in,' is latent. Schol. k gives another rendering: *φύταρύν τι δ τινὲς τῶν ἑρωτικῶν τιθέντες ἐπὶ τῶν ὄμων ἢ τῶν καρπῶν ἐπικρούονται, καὶ ἐὰν μὲν ἐρυθρὸν γένηται καλοῦντες αὐτὸν ρόδιον νομίζουσιν ἀγαπᾶσθαι, τοῦ χράτος* (*χράματος* MSS. *quidam*) *δὲ ἐμπρησθέντος ἢ ἀλκαθέντος μισεῖσθαι. . . . πλατάγημα* τὸ *πλαταγάνιον* . . . *μῆκωνος φύλλον*. This gives quite a new interpretation, and one which is free from objection. There is no authority for *πλατάγημα* = 'crack.' The word only occurs here and in a mistaken imitation, A. Pal. v. 296. Take τὸ τηλίφιλον and τὸ πλατάγημα in apposition, and translate *πλατάγημα*, 'leaf' or 'cracking leaf,' *si luet.*

30. ἀπαλῷ ποτὶ πάχεος MSS. optimi: ἀπαλῷ ποτὶ πάχει τυλο: πάχει is not a Theocritean form. Read ἀπαλῷ ποτὶ πάχεος, 'on the soft part of the arm.' Tr., 'the love-in-absence, the leaf, did not make the (red) smear, but withered dead on the flesh of my arm.' *ποτὶ* in Doric does not put back its accent when it follows its case.

31. There is again considerable doubt as to the right reading (*vid. note crit.*). We want a proper name with the definite

reference to some particular witch (cf. ii. 145; vi. 40). Meineke's Παραιβάτης is therefore probable: it is a feminine form of the name Παραιβάτης (Herod. v. 46). The lectio vulgata is Ἀγροά. κ has a γροώ, and Schol. κ gives Γροώ ὄνομα κύρου. Hence Ziegler (Hiller) ἀ Γροώ: but the place of the article is hardly justified for Theocritus by the Homeric τὸν Χρύσην ἀρτῆρα (which Hiller quotes). Greek says δέ βήτωρ Δημοσθένης or δέ Δημοσθένης βήτωρ ὁν, not δέ Δημοσθένης βήτωρ: see on xiii. 19; xv. 97. ἀ γραία is only conjecture and does not explain the MSS. reading. I adopt therefore Warton's conjecture ἀγροιάτις ἀλαθέα, 'And a country-woman too divining by the sieve told me sooth, Paraebatis who the other day was gathering her herbs, that I dote on thee.'

32. παιολογεῦσα: 'haec de spicilega (gleaner) viri docti interpretantur messores subsequente . . . at neque παιολογεῖν idem est quod σταχυολογεῖν neque Παραιβάτης dici potest quae messores sequitur' (Meineke). Paraebatis is therefore an old hag like Cotytaris (cf. vi. 40) who was gathering her herbs to make into charms and simples.

35. ἐριθακίς: μισθώτρια ὑποκοριστικῶς, Schol.: cf. Eustath. ad *Iliad* 1162. 23 ἔστι δὲ καὶ ὄργεον ἀφ' οὐ τὸ ὄνομα. Again a double explanation: (1) ἐριθακίς is a diminutive formed from ἐριθός, 'a maid-servant' (so Liddell and Scott, s. v.); (2) it is a proper name formed from ἐριθακός, 'the name of a bird.' But the diminutive of ἐριθός would be ἐριθίς (fem.), *vid. on v. 50*. The majority of editors therefore take the word as proper name. Tr. 'Erithacis, daughter of Mermnon.' Theocritus often gives the parent's name, ii. 146; x. 15; Herondas, vi. 25 ἡ Βιτάτος εὐβούλει: v. 3 'Αμφυραΐη τῷ Μίνωος: i. 76 τὴν Πινθέω δὲ Μητρίχην.

37. The twitching of the eyelid was a favourable omen. Plautus, *Pseud.* i. 1. 105 'ita supercilium salit'; Eustath. *Philos.* § 322 ἐπὶ δὴ τούτοις πᾶσιν δρθαλμὸς ἥλατο μὲν δεξιός. Wuestemann quotes a fragment from a work by one Melampus addressed to Ptolemy Philad. δρθαλμὸς δεξιός ἐὰν ἀλληται, ἔχθρος ὑποχειρίους ἔξει. The goatherd is encouraged by the sign to believe that he will see Amaryllis, and resolves to try to entice her by a song.

38. ἀποκλινθεῖς, 'leaning back.'

39. ἐπει οὐκ ἀδαμαντίνα refers back to τὸ πᾶν λίθος, l. 18. Cf. the similar reference from ii. 157 to ii. 4; Stat. *Silv.* i. 2. 69 'duro nec enim ex adamante creati.'

40-51. The song consists of four groups of three verses each, touching briefly on country stories of love. The idea reappears in the *Leontion* of Hermesianax, and, pretty though this ballad is, it might be regarded as hardly in keeping with the character of a country swain. But Theocritus' shepherds are not all clowns, and, as shown in Introd. p. 37, Theocritus' realism is not particularly attentive to detail of style or expression. The idea is appropriate enough in the country lad, only the form is worked up by the author to give a more artistic setting. What is important is that Theocritus' country folk do not utter moral sentiments or criticisms of current events out of keeping with their station. We have similar appeals to legend in xx. 33; viii. 52.

40, 41. For the story of Hippomenes and Atalanta see Ovid, *Met.* x. 560.

41. δρόμον ἀνεψεν: not 'finished the course,' but 'sped on the course'; see i. 93.

42. See note on ii. 82; for hiatus see Index, s.v.

43. Neleus, king of Pylus, imposed on him who would wed his daughter Pero the task of bringing to Pylus the oxen of Iphiclus. Melampus undertook the quest for his brother Bias, and having rendered service to Iphiclus received the herd as a present; cf. *Odyss.* xi. 281; Propert. ii. 3. 51.

'Οθρυς, Mount Othrys in Thessaly.

44. & δέ, 'and she' (Pero); μάτηρ δὲ χαρίσσα follows in apposition. Cf. δέ εἰπεν Οὐδυσσεύς, Soph.; and the frequent deictic use of the article in Theocr. i. 30; vii. 7, 80, &c.

45. Verg. *Ecl.* x. 18 'et formosus oves ad flumina pavit Adonis'; cf. Theocr. i. 109 ὥραῖς χῶδωνις, ἐνεὶ καὶ μᾶλα νομεύει.

47. ἐπὶ πλέον ἄγαγε λύσσας. For the genitive see on i. 20; Herond. iii. 8 συμφορῆς δὲ ἡδη δρμάτῳ μέσον: Aratus 1047:

πρῶνοι μὲν θαμνῆς δκύλον κατὰ μέτρον ἔχουσαι  
χειμῶνος κε λέγοισεν ἐπὶ πλέον Ισχύσοντος.

Thucyd. ii. 53 ἐπὶ πλέον ἀνομίας ἤρξεν τὸ νόσημα. The second limb of the comparison is with ἐπὶ πλέον only vaguely understood; and may be '(more) than now is,' or '(more) than usual,' or '(more) than previously.' So here ἐπὶ πλέον ἄγαγε λύσσας = 'led her on in madness.' Oppian, *Hal.* iv. 147 σήπαι αὖ δυσέρωτες ἐπὶ πλέον ἔδραμον ἀτης.

48. 'That not even in death does she cease to clasp him to her breast.' The Scholiast understood the line to be descriptive of a picture. It rather expresses the legend given by Bion, *Epit. Adon.* : 121 42-4

πάχεις δὲ ἀμπετάσασα κινύρετο, μείνον Ἀδωνί<sup>1</sup>  
δύσκοτομε μείνον Ἀδωνί, τανύστατον ὡς σε κιχείω,  
ὡς σε περιπτύξω καὶ χείλεσι μίξω.

49, 50. Ιαλωτός . . . Ιαλώ: Introd. p. 43, § ii.

δ τὸν ἀτροπὸν ὑπὸν Ιανών: the accus. is cognate. Λάτμιον κινώσσεις, Herond. viii. 10.

ἀτροπὸν: dist. xxiv. 7 εὔδετ' ἐμὰ βρέφεα γλυκερὸν καὶ ἐγέρσιμον ὑπὸν: Mosch. *Epit. Bion.* 117 (of sleep of death) εῦδομες εὖ μάλα μακρὸν ἀτέρμονα νῆγρετον ὑπὸν. Endymion loved by Seléné was thrown by her into an endless sleep that she might ever look on him and kiss him sleeping; cf. A. Pal. v. 164 (Meleager):

δ δ' ἐν κόλποισιν ἐκείνης  
ρητασθεῖς κείσθω δεύτερος Ἐνδυμίαν.

50. Iasion, loved by Demeter; see *Odyss.* v. 125: Hesiod, *Theog.* 970:

Δημήτηρο μὲν Πλούτον ἁγείνατο, διδ θεάων,  
Ιασίφη ἥρωΐ μηγεῖσ' ἐρατῆ φιλότητη.

See Paley, *ad loc.*

51. τοσσῆν' ἐκύρησεν. The accusative is used also by Oppian, *Hal.* i. 34 ἀτερπία δ' αὐλιν ἐκύρων; Aesch. *Sept.* 699 βίον εὐ κύρησας. τοσσῶν κ is therefore probably due to an emending copyist. Iasion is said to have been associated with Demeter in the mysteries of Eleusis (*παρεμφάνει δὲ μυστικὸν τὸν ἔποτα Ιασίωνος καὶ Δήμητρος*, Schol.), but only on the authority of this passage.

The words δο' οὐ πευσθέσθε βέβαλοι (cf. xxvi. 14) can only mean 'which ye shall not learn who are unacquainted with love's mysteries.' To make them refer to any supposed religious rites involves the absurdity of making the singer himself one of the initiated. Catullus imitates the line lxiv. 260 'orgia quae frustra cupiunt audire profani.'

52. τίν = σοι, Dialect. § 2.

ἀείδω: for present cf. Aeschines ii. 183 μικρὰ εἰπὼν ήδη καταβαίνω: Krüger, liii. 1. 8.

53. κεισθμαι δὲ πεσών: cf. Arist. *Clouds* 126 δλλ' οὐδ' ἐγώ μέντος πεσών γε κεισθαι: *Ecclesiaz.* 963 (to fall and lie where one has fallen).

54. 'Let this be honey for thee in thy throat'; an expression of bitter vexation. The change of style in 52 from smooth running lines to jerky clauses suits the change of temper to cross disappointment.

#### IV

This and the following idyll, together with x, are realistic sketches of the rougher side of Greek country life, while in iii we had the sentimental side. Poetic ornament is less apparent here: in its place we have a genial humour in the presentation of character which makes Battus and Corydon, Milo and his companion, Lacon and Comatas stand out each an individual drawn in a few sharp strokes without elaboration of detail (cf. Introd. p. 32).

Battus is by way of being a wit in this idyll, and finds an easy butt for his jibes in Corydon, his master, and all his belongings; Corydon is quite unconscious that he is being made fun of, and preserves his naive vanity and sententiousness throughout.

The scene of the poem is fixed for South Italy by v. 17, 33. The date is uncertain, but probably before 282 (*vid.* on line 31).

Recent critics have found in Battus the poet Callimachus, starting from the fact that Callimachus called himself *Βαττιάδης*, but *vid.* Introd. p. 28.

On the supposed connexion with *Idyll* iii see preface to that idyll.

i. Verg. *Ecl.* iii. 1:

'M. Dic mihi, Damoeta, cuium pecus? an Meliboei?  
D. Non, verum Aegonis; nuper mihi tradidit Aegon.'

**Φιλόνδας:** the Boeotian patronymic form like Epaminondas, Herondas.

3. *ψε* = *σφε* by metathesis.

τὰ ποθέστηρα, 'o' evenings'; cf. v. 113 accus. of time. The singular is more usual cf. i. 15; τὸ μεσαμέριον, vii. 21; τὸ ἀρχαιον, Thucyd. ii. 99. 2; τὸ πάλαι, Ib. i. 5. 1; τὸ αἰτίκα, Ib. vi. 69. 4. But τὰ νῦν, τὰ πρώτα are common in all periods, Krüger, l. 5. 13; and cf. Theocr. v. 13.

4. δέ γέρων, 'the boss.'

ὑφίητι, sc. ταῖς βουσί: cf. ix. 3 (= ὑφίησι).

κῆμέ. καὶ + ε gives in Ionic η, in Attic α: cf. ii. 100; xv. 74, &c. κῆπι, κῆς are attested by inscriptions (Ahrens, *Dial. Dor.* p. 221).

5. **ἄφαντος:** rather more than φροῦδος: cf. Soph. O. T. 560:

Ἄδιος . . .

ἀφαντος ἔρρει θανασίμῳ χειρώματι;

'was swept from men's sight' (Jebb); Aesch. *Agam.* 624:

ἀνήρ ἄφαντος ἐξ Ἀχαιικοῦ στρατοῦ,  
αὐτούς τε καὶ τὸ πλεῖον.

Hence here we have a colloquial exaggeration of speech.

6. To Battus the prowses of his master should be famous καθ' Ἑλλάδα καὶ μέσον Ἀργος.

οὐκ ἀκούσας; 'you haven't heard the great news?'

Ἀλφέον: the famous river of Elis.

**Μίλων:** the famous athlete, Milo of Croton, thirty-one times victor in the great games, lived in 510 B.C. In l. 31 of this idyll Theocritus mentions song writers of his own day. It is hardly likely then that the scene of the poem is imagined as taking place in Milo's time; Shakespeare may allude to Elizabethan politics in *King Lear*, but he would not make his fool talk of Essex by name. The exploit of Aegon mentioned in l. 33 *sqq.* was according to the Scholiast recorded of a certain Astyanax of Miletus, but is transferred by Theocritus to Aegon. But a similar feat on the part of Milo is alluded to by Dorieus (Appendix to *Anthologia* 20; Brunck, *Analecta*, ii. p. 63):

τοῖος ἦρν Μίλων δέ τιδ οὐδονδε ἡρατο βρῖθος  
τετραένη δαμάλην, ἐν Διὺς εἰλαπίναις  
ῶμοις δὲ κτῆνος τὸ πεδάριον ὡς γένον ἄρνα  
ἥνεγκεν δι' ὅλης κούφα πανηγύρεως  
καὶ θάμβος μέν ἀτάρ τουδὶ πλέον ἤνυσε θαῦμα  
πρόσθεν Πισαίον, ξεῖνε, θυηπολίον·  
δν γὰρ ἐπόμπενεν βοῦν ἄξυγον εἰς κρέα τύνδε  
κούφας πάντα κατ' οὐν μούνος ἐδαίσατό νιν.

It would seem then that Aegon was setting himself to break Milo's record for a single meal. As therefore there is in that passage a reference to the famous Milo it is difficult to make the name here merely fictitious. I take this line to mean therefore 'the fame of Milo has sent him to Elis' to become

a second champion of Croton. There is no difficulty in applying the words φέρετο ἄγων to an abstraction (the memory of Milo) cf. ii. 7; Theognis 1295:

ώ παῖ μή με κακοῖσιν ἐν ἀλγεσι θυμὸν δρίνης  
μηδὲ με σῇ φιλότητες δύματα Περσεφόνης  
οἴχηται προφέρουσα.

The verb *οἴχομαι* in all these expressions only emphasizes the completion of the action, as in φέρετο φεύγων, οἴχεται θανάτῳ.

7. ὁπότε may be either pluperfect or a Doric tense from δύων (cf. i. 63, note), so far as form goes: σπῶτα = 'I know by having seen,' not 'I see' nor 'I saw' (aorist); cf. Theocr. xxii. 55; Aesch. *Eumenid.* 57 τὸ φῦλον οὐκ σπῶτα τῆσδ' ὀμιλίας: Arist. *Lysist.* 1157 οὐπα γυναικ' ὅστα χαιωτέραν. So the pluperf. 'I knew by experience, τὸ μὴ ὁπότεσαν θηρίον, Herod. vii. 125. ἐν ὀφθαλμοῖσι: Homeric, *Odyss.* viii. 459; x. 385; also without ἐν, *Odyss.* iii. 373; x. 197, &c.  
ἔλαιον: the oil used by the competitors.

‘iuventus

Nudatos umeros oleo perfusa nitescit.'—Verg. *Aen.* v.

8. Ἡρακλῆς βίνη καὶ κάρτος. The Homeric forms are used intentionally (*Odyss.* iv. 415 κάρτος τε βίη τε: v. 213 δθανάτης δέμας καὶ εἶδος ἔριξεν). Corydon rises to the occasion and eschews the vulgar Doric.

10. κώχετ' ἔχων, 'he took with him,' the emphasis being on the participle; καταγελῶν τῆς πόλεως ἀπεισιν, Lysias, xv. 10.

σκαπάναν: δίκελλαν τῆς . . . ή ἀμηρ' οἱ γάρ γυμνασταὶ τούτοις ἔχρωντο ὑπὲρ γυμνασίας (for exercise) τὴν σκαπάνην σκάπτοντες καὶ τὰ ἄνω μέρη τοῦ σώματος ἀναρρωνύντες, Schol. The athletes trained for thirty days at Elis before going to Olympia (Frazer on Pausanias, vi. 23. 1). The twenty sheep are of course provisions for the month. Briggs quotes well from St. Chrysostom αἰτεῖται τὴν πάλην καὶ φεύγει τὸ σκάμψα.

τουτόθε: see on iii. 10.

11. πείσαι τοι Μίλων. The reading is supported by all MSS. except k, which has πεῖσαι κε. This gives a satisfactory sense if we take the optative to express, not a wish, but a 'concession.' The sequence of thought is, Aegon has gone off leaving his flocks and even devastating the fold to provide him food. Milo might as well, says Battus, set the wolves on to the flock at once (*αὐτίκα*) and make short work of it (*καὶ*, the wolves as well as Aegon). For this use of the optative to express indifference cf. Aesch. *Prom.* V. 1048:

χθόνα δ' ἐκ πυθμένων  
αὐτᾶς βίζεις πνεῦμα κραδαίνοι·

πάντως ἐμέ γ' οὐ θανατώσει·

'Let the whirlwind shake the earth from her foundations if it will.'

λυσσῆν: we should doubtless expect to have added something like ἐπὶ τῇ ἀγέλῃ to define the verb; but the sense is

given by the ὥχετ' ἔχων εἴκατι μᾶλα of the preceding line: moreover λυσσῆν expresses a much more active madness than μαίνεσθαι: cf. Pseud. Phocyl. 215 πολλοὶ γὰρ λυσσῶσι . . . πρὸς ἔρωτα: Eurip. *H. F.* 846 Λύττα, personified, says of herself, οὐδὲ ήδομαι φοιτῶσ' ἐπ' αὐτοῦ φόνους; cf. Plato, *Rep.* 329 σὸς μεγαῖτα μέντοι αὐτὸς (sc. ἔρωτα) ἀπέφυγον ὅπερ λυττῶτά τινα καὶ ἄγριον δεσπότην ἀποφυγών. Tr., therefore, not 'to be mad,' but 'to go raving.'

14. ή μάν . . . γε: Arist. *Frogs* 104 ή μὴν κόβαλά γ' ἔστιν ἡς καὶ σὸν δοκεῖ. Corydon understands τὸν βουκόλον to refer to Aegon who has left his farm. Battus intended a double hit at Aegon and Corydon. The author of the *Epit. Bion.* imitates the line (v. 23):

καὶ αἱ θύεις αἱ ποτὶ ταύροις  
πλαζόμεναι γούσσοι καὶ οὐκ ἰθέλοντι νέμεοθαι.

λῶνται: Doric 3rd pers. plur., from λάω.

15. Cf. ii. 89; *A. Pal.* vii. 31 Σμερδίη ᾧ ἐπὶ Θρησκείας καὶ ἐπὶ σχατῶν ὅστεῖν.

αὐτά, 'only.'

16. The cicada fed according to popular belief on dew; Verg. *Ed.* v. 77:

‘fluvios dum piscis amabit,  
Dumque thymo pascentur apes, dum rore cicadae.’

#### Anacreont. 42.

17. οὐ Δᾶν: cf. vii. 39. The accusative is used with no particle; cf. v. 17, iv. 29: Soph. *O. T.* 1087 οὐ τὸν "Ολυμπίον": Ant. 758 οὐ τὸν "Ολυμπίον". Δᾶ is traditionally explained as Doric for γᾶ (γῆ), and Δημήτηρ as Γημήτηρ. There is no evidence for an interchange of γ and δ in the dialects, and the word is rather to be connected with δῶς, Διός, Ζῆνα; see Ahrens, *Dial. Dor.* pp. 80, 81 (= by Gad).

Αἰσταρεός: a river of Croton (cf. Lycophron, 911; and note on 33). Latymnus, a hill near the same (Schol.).

20. πυρρίχος: a diminutive from the adj. πυρρός (cf. δσσίχος, iv. 55), expressing contempt. The termination is otherwise known only in nouns—δράλιχος (Theocr. xiii. 12); especially in names—Αμύντιχος (vii. 132); Σίμιχος, Ασάντιχος (Pind. *Ol.* xiv. 15); Λεύντιχος (*A. Pal.* vi. 103); cf. Ahrens, *Dial.* i. 216.

20-22. 'I hope Lampriades' folk, the demesmen, may get, when they sacrifice to Hera, one like that. They are dirty blackguards all.'

The point may be (1) if they sacrifice a skinny beast, their offering will be rejected and they will suffer from Hera's wrath.

(2) If they offer this beast, there will not be a good feast afterwards and they will be paid out (cf. Schol. vii. 107 ὅταν λευτὸν λερέον θέσσωτις καὶ μὴ λκανὸν η τοῖς ἐσθίουσι).

Beware of translating 'the demesmen of Lampriades.' The repetition of the article shows that the two phrases are in apposition (see note on l. 33). Who Lampriades was is wholly unknown; perhaps an eponymous hero of the deme.

ὄκκη: cf. Nossis, *A. Pal.* vi. 353 η καλὸν ὄκκη πέλη τέκνα

γονεῦσιν ἴσα: Theocr. i. 87 ὅκκ' ἐσορῆ (and often so elided): Epicharm. fr. 90 οὐκ ἔστι διδύμαθος ὅκχ' ὕδωρ πίγ. ὅκκᾶ in Theocr. viii. 68; Epicharm. fr. 115 is doubtful.

κᾶ (= κεν) is always long (Theocr. i. 4, iii. 27, &c.). ὅκκᾶ should therefore be regarded as = ὁκα with double consonant (cf. ὄπτη, ὅπτικα, &c.; contra, Ahrens, *Dial.* ii. p. 382) and ὁκκα ὑιόντι = ὅπε θύωσι: the κα or ἄ being omitted (cf. v. 98).

Hera was the special deity of Croton, and was worshipped with sacrifice of kine; Liv. xxiv. 3 ‘sex millia aberat a Crotone templum, ipsa urbe nobilius Laciniae Iunonis: lucus ibi frequenti silva... lacta in medio pascua habuit ubi... sacram Deae pascebatur pecus’ (Hartung).

22. τοιόνδε—the object of λάχοιν is held over to the end—as a παρὰ προσδοκίαν.

**κακοχράσμων.** So all MSS. except Q which has **κακοσχράμων.** The word cannot be derived from **χράμαι** which preserves **η** throughout and would give **-χρήμων**: nor from **χρέῖσω** which would have **-χρῆσμων.** Hiller reads **κακοχρήσμων** (**needy**), but this does not give a good sense. Ahrens (ed. ii), **κακοχράσμων** = **κακόφαγος** from **γρα,** **γραστις** = **gluttonous**; formerly he suggested **κακοσχάμων** (**hyperdorized** for **κακοσχήμων**) = **ἀσχήμων.** This would refer to the penalties imposed on ‘unseemly conduct’ at festivals (Inscr. Messenia, Collitz and Bechtel, 4689 ὄμνυν τὸν θεοὺς ἐπιμέλειαν ἔξιν ὅπως γένηται τὰ κατὰ τὰν τελετὰν θεοπρεπῶς καὶ μήτε αὐτὸς μηθὲν ἀσχημον... . . ποιήσειν μηδὲ ἄλλῳ ἐπιτρέψειν). **κακοδράσμων**, Hermann, ‘**malus sacrorum administrator.**’ **κακοχράσμων** may, however, be right; it must be derived from **χράινω**, ‘to defile’ (cf. **φάσμα** from **φαίνω**), and is a new coinage meaning, as I have translated, ‘dirty blackguards...’

23. καὶ μάν takes up and answers **ω λεπτὸς μάν.**

**Στρομάλιμνον:** apparently the same marshy lake as is mentioned in v. 146 **Συβαρίτιδος ἐνδοθι λίμνας.** The word occurs only here, but cf. Oppian, *Hal.* iv. 506:

Μαιῶτις δῆῃ συμβάλλεται ἄλμη  
ἀγρόμεναι λιμνῶν ὑπὸ στόμα.

23. τὰ **Φύσκω**: cf. ii. 76.

24. **Νήαθον**: cf. Lycophron, 919:

Κράθις (cf. Theocr. v. 16) δὲ τύμβους ὑφεται δεδουπύτος  
εὐράξ 'Αλαιον Παταρέων ἀνακτόρων  
Ναύαθος ἐνθα πρὸς κλύδων' ἐρεύγεται.

Ovid, *Met.* xv. 51 ‘Praeterit, et Sybarin, Salentinumque Ne-aethem’ (Briggs).

**φύοντι** (= **φύοντι**), rarely intransitive; cf. vii. 75: (Moschus) *Epit. Bion.* 108. **ὑστερῶν** **αὖ** **ζώοντι** **καὶ** **εἰς** **ἔτος** **ἄλλο** **φύοντι**: and the famous passage, *Iliad* vi. 149: cf. Mimnernos, fr. 2 **ἡμεῖς δ' οἴλα τε** **φύλλα φύει πολυνθέος ὥρη** **ἔπος**, **ὅτι** **αὐλύ' αὐγῆς αὔξεται** **ἥλιον.** In all these the sense might indeed be ‘puts forth foliage’: but the intrans. sense is fixed by Alcaeus, fr. 97 **ἐλάφων δὲ βρόμος** **ἐν στήθεσι φύει φοβερός.**

26. Cf. *Epigram vi. 3.*

27. δικα : causal; cf. Arist. *Frogs* 22; *Lysias*, xii. § 36; xix. § 5 δέ οὖν τοιάντα πολλὰ γεγένηται . . . εἰκὸς ὑμᾶς μήπω τούς λόγους ἔγεισθαι πιστούς.

27. ἡράστας: a Homeric form.

28. ἐπάξα: ἐπάξα, aor. middle.

30. ἄγω δέ τις εἴμι μελικτάς: a singer of some note; 'a minstrel in my way' (Calv.); cf. i. 32; Demosth. Ol. iii. § 4 Ὁλύνθιοι δύναμίν τινα κεκτημένοι. More commonly with adjectivas, cf. vii. 38; Plato, *Protag.* 334 σ ἄγω τυγχάνω ἐπιλήσμων τις δὲν ἀνθρώπος (disparaging) or used alone = 'some one of importance' (Eurip. *Electra* 939 εὐχεὶς τις εἶναι τοῖσι χρήμασιν σθένων: cf. Theocr. xi. 79), in which case instead of *tives* for the plural *ti* is generally used, Plato, *Gorgias* 472 αὐτὸν πολλῶν καὶ δοκούντων τι εἶναι (so οὐδέν, a 'nobody').

31. Glaucè of Chios, a contemporary of Theocritus, mentioned by Hedylus in *App. Anthol.* 34 "Theon the flute player

ἡῦλει δὲ Γλαύκης μεμεθυσμένα παίγνια Μονσέαν,  
καὶ τὸν ἐν ἀκρήπτοις Βάτταλον ἡδυκόπτην":

obviously a writer of popular songs.

Of Pyrrhos nothing is known; 'Ερυθραῖος ἡ Λέσβιος μελῶν ποιητής, Schol. J. A. Hartung in his note here and Introd. p. xv, strangely makes τὰ Πύρρω = 'the deeds of King Pyrrhos.' Such a conjunction of τὰ Γλαύκας, 'the songs of Glaucè,' with τὰ Πύρρω, 'the deeds of Pyrrhos,' is wholly impossible. We can, however, get a date for the idyll from the history of the king of Epirus. Pyrrhos entered Italy, 279; Croton was utterly destroyed at the same time. The scene of this poem should therefore be imagined as before 279, and the time of writing probably the same.

32. αἰνέω τάν τε Κρότωνα: the sentence begins as if τάν τε Ζάκυνθον followed. The interposition of καλὰ πόλις changes the latter to the nominative.

καλὰ πόλις may possibly be the actual beginning of the song (?anacreontic in rhythm, καλὴ πόλις Ζάκυνθος), but is more probably to be taken as iii. 15 νῦν ἔγνων τὸν Ἐρωτα· θαρὺς θεός (Hiller).

Ζάκυνθος: conjectured to be some place near or some part of Croton, the position of the words between Κρότωνα and Δακίνιον making the commentators adverse to referring the name to the island Zacynthus. But that the island is meant is rendered almost certain by Holm (*Hist. of Greece*, iii. ch. 3, Appendix). He points out that Croton and Zacynthus (and no other town in Western Greece) in the fourth century adopted a coinage identical with that used by the commercial and political league of Rhodes, Ephesus, Cnidus, and Samos (the type is Heracles strangling the serpents), only omitting the ΣΤΝ (*συμμαχία*) which appears on the coins of the league. Some intimate relations must, therefore, have existed between Croton and Zacynthus, and to these Corydon refers, just as every after-dinner speaker now refers to U. S. A., and every Frenchman to his dear ally Russia.

33. τὸ Λακίνιον (the temple of Juno Lacinia): *vid. supra*, v. 22; and cf. Dionys. Perieg. 368:

ἐγγύθι δὲ σφῶν  
ἰμερτὸν πτολίεθρον ἐνστέφανοι Κρότανος  
καιώμενον χαρίεντος ἐπ' Αἰσάρου προχοήσι  
ἔνθα κεν αἰτῶν ἴδιοι Λακωνιάδος δόμον "Ηρης.

The double article here is strange, and can only be explained by taking τὸ ποταφὸν substantively and in apposition to τὸ Λακίνιον, the eastward part, the temple of Lacinia (so Hermann), cf. iv. 21; Eurip. I. T. 250 τοῦ συζύγου δὲ τοῦ ξένου τί τοῦνοι' ήν; = his comrade, the stranger. For though the order art. adj. art. adj. noun is good Greek (see on xiii. 5), the supposed order art. adj. art noun is not Greek at all. The Scholiast quotes a proverbial saying, μάταια τάλλα παρὰ Κρότανα τάστα (lege παρὰ Κρότανά γε οὐ παρὰ Κρόταν' ἔστ' ἀστεῖα with Duebner).

33-36. *Vid. note on iv. 6.*

34. ὄγδωκοντα μόνος: with the verbal antithesis; cf. ix. 26; xvi. 87, &c.

36. δηλᾶς: gen. with πάξας (*πιέσας*), catching it by the foot; cf. xxv. 145; v. 133.

37. χῶ βουκόλος = Aegon's laughing at the way in which he had frightened the women.

38. ὡς χαρίεσσ' Αμαρυλλί. Battus is recalled by the mention of Amaryllis to the memory of his dead love, and for the moment drops his banter (*στέθει* is only used here in the pastorals).

39. For the construction cf. note on ii. 82, but the sentence is here rendered more difficult by the elliptical form of the comparison, which in full would be δσον αἴγες ἐμὶν φίλαι, δσον φίλα τὸν ἀνέσθης, 'dear are my goats, so dear art thou in death'; cf. Thucyd. vii. 71 διὰ τὸ ἀνώμαλον καὶ τὴν ἐποψίν ἡναγκάζοντο ἔχειν: Longus, iii. 21 τοσοῦτο ἐπαύετο βράδιον δσον ἥρετο (Haupt. Orysc. ii. 467).

ἀπέσθης: of death, *A. Pal.* vii. 20, 422, 295.

40. τῷ σκληρῷ: genit. with exclamation, Herond. iv. 21 μὰ καλῶν ἀγαλμάτων, and often in Attic μαλά follows the adjective as in Arist. *Acharn.* 851 δ ταχὺς ἄγαν.

λελόγχα: probably pluperf. not 'Syracusan' present perfect 'which then possessed me,' Plato, *Phaedo* 107 d ὁ ἐκάστου δαίμον δστις ζῶντι εἰλήχει (*dist.* Soph. O. C. 1337 τὸν αὐτὸν δαίμον ἔξειληχότει). The form λελόγχα is archaic (Krüger, i. 40, p. 169).

41 *sqq.* Consolation by means of proverbs is characteristic of the class to which Theocritus assigns Corydon.

42. On form of verse cf. Introd. p. 40(b). The proverb is used by Lyceurgus, *Contra Leocr.* § 60 ἀνθρώπῳ ζῶντι μὲν ἐλπὶς ἐκ τοῦ κακῶς πρᾶξαι μεταπεσεῦ τελευτήσαντι δὲ συναιρεῖται πάντα δι' ἣν ἦν τις εὐδαιμονήσειεν.

43. Ζεύς: in the original sense 'the sky god,' Theognis 25:

οὐδὲ γάρ δ Ζεὺς  
οὐθ' ὅν πάντεσσ' ἀνδάνει οὐτ' ἀνέχων.

Arist. *Aves* 150<sup>1</sup>:

ΠΡ. τί γὰρ δὲ Ζεὺς ποιεῖ;  
ἀπαθράζει τὰς νεφέλας ἡ συνηφέει;

Verg. *Georg.* i. 418 'Iuppiter uvidus austris.'

44. κάτωθε, 'up to the hill.'

45. τὰ δύσσοα: cf. iii. 24.

δέ λέπαργος: not a proper name. Suidas quotes a proverb ἀνά σοι τάδε πάντα λέπαργε· ἐπὶ τῶν οὐδὲ μετὰ τὸν κάματον ἀνιεμένον, ἐκ μεταφορᾶς τῶν βοῶν. See Meineke, p. 455.

46. See on i. 151. The article with a proper name in the singular is very unusual; cf. however Lucian, *Deor. Dial.* 20 σὺ δὲ πρόσθι ἡ Ἀθηνᾶ (κ here has σίττ' ὁ Κυμαΐθα).

48. εἰ μὴ ἀπεῖ, 'if you won't go away'; cf. Arist. *Aves* 759 αἱρε πλήκτρον εἰ μαχεῖ. εἰ with the fut. indic. has always this modal sense; see Sonnenschein, *Greek Syntax*, § 354 obs.

49. εἴθ' ἦν μοι ροικὸν τὸ λαγωβόλον, ὡς τὸ πάταξ MSS. (ρ has ροικόν τυ). If Theocritus wrote this and meant τὸ ροικὸν λαγωβόλον, as even Hiller thinks, then he learnt but little Greek from Philetas. Hermann reads τι, cutting the knot. It is worth while to examine the passages where the article takes an abnormal position.

(1) Homer has τοῦ βασιλῆος ἀπηνέος, *Iliad* i. 340; τὸν τεῖνον δύστρην, *Odyss.* xvii. 10, &c. The order is always art. noun adj., never adj. art. noun. The article is probably merely a demonst. pron. 'him, the hapless stranger.' This then is no support for the order here; so Bion, *Ep. Ad.* 34 οἱ δὲ ὑπὸ μαζοὶ χιόνεοι.

(2) Soph. *Ajax* 572 δὲ λυμέων ἐμός: Athenaeus, vii. 126 τῷ Ἐπάτῳ τρηγλανθίῃ: Collitz and Bechtel, *Inscr.* 4427 τῷ Διὶ Ὁλυμπίῳ. In all these the article stands first, and the order may be explained by bracketing the two following words—τῷ [Διὶ Ὁλυμπίῳ]—as a single notion. δὲ λυμέων ἐμός means then not 'my destroyer,' opposed to 'some one's else,' but 'this destroyer of me.' Cf. such passages as Aesch. *In Cles.* 78 δὲ μισότεκνος καὶ πατήρ πονηρός: Charito, B. iii. 7 θεῦ εἴναι νομίζων τὴν οὐδὲ ἄνθρωπον εἰτυχῆ.

(3) τὰς ἄλλας ταύτας πραγματείας προστεταγμένας κατὰ ψήφισμα, Aesch. *In Cles.* 13. Divided attribute, normal Krüger, 50. 9. 8.

(4) Wide extensions of the *predicative* adjective, especially in Lucian, e.g. *Quomodo Hist. Conscrib.* § 4 εἴ γε καὶ συγγραέας τοσούτους ἀνέψυσε (δέ πόλεμος) ὑπὸ μῆτρα δρμῆ (at one go). In the present passage the sense 'would that my staff were crooked that I might have struck thee' is barred by the sense.

It is quite easy to hit a cow with a straight stick. If the text is sound we must translate 'Would that I had a crooked staff' (taking ροικόν as a loose predicate as in example (4), and laying the emphasis on ἦν, not on ροικόν, as we might say ροικόν εἴχε τὸ λαγωβόλον, 'my staff, Crookie.' For the shepherd's staff, used for throwing, cf. vii. 21; *A. Pal.* vi. 37; *Iliad* xxiii. 845.

ὡς τὸ πάταξ must be attached to the preceding, 'that I might have struck thee.' To take it absolutely 'how I would

have struck thee' (Hiller) is impossible Greek. For the construction cf. Soph. O. T. 1392:

τί μ' οὐ λαβὼν  
ἔκτεινας εἰθὺς ὡς ἔδειξα μῆποτε, κ.τ.λ.

Dinarchus, i. § 10 ἔχρησις ζητεῖν [na διηλλάγμεθα (pluperf.) τούτου τοῦ δημαρχοῦ]: Theocr. vii. 86; Ap. Rhod. i. 281.

52. = ταὶ ἀτρακτυλίδες.

κακῶς & πόρτις ὅλοιτο, 'dang the beast'; Lucian, i. 204 Prometheus says τῷ Κανκάφι προσθλαμένος τὸν κάκιστα δριέων ἀπολούμενον αλετὸν τρέφαν τῷ ήπατι.

53. ἐς ταύταν ἔτυπτην χασμεύμενος. For the order cf. i. 47; Odys. xiii. 267 τὸν μὲν ἐγώ επισύντα βάλον χαλεπῆς δουρὶ ἀγρόθεν.

54. τε is unusually late in the sentence, but cf. Bacchyl. xviii. 53:

χιτῶνα πορφύρεον  
στέρνωις τ' ἀμφὶ καὶ οὖλοις  
Θεσσαλὸν χλαμύδ(α).

55. δοσίχον, 'a wee bit wound'; cf. πυρρίχος, iv. 20. Meineke quotes Boissonade's *Anecd.* ii. 424 δεῖξον δοσίχον τὸ τύμπα καὶ λέοντα δαμάζον θλίπον φαίν γ' ἀν Θεόκριτος.

56. μ' = μοι: elided according to Homeric usage, *Iliad* ix. 673; x. 544; cf. on xv. 112.

59. ἐρωτίδα: see on iii. 7.

τὰς ποκ' ἐκνίσθη, 'about whom he was excited.' In gen. as in Lucian, *Dial. Meret.* x. 4 κέκνισται γάρ κάκεῖνος τῆς Νεβρίδος.

62. εὖ γ': Lucian, i. 228 εὖ γε δ γενναῖος.

62, 63. γένος with ἐρισθεῖς as in the Homeric βίην καὶ κάρτος ἐρίζειν: cf. iv. 8. So κ. ἐρισθεῖς MSS. ceteri.

## V.

This idyll like the fourth presents a living sketch of rough country character, without idealization or mere ornament of language. The characters are Comatas, a goatherd, and Lacon, a shepherd. The idyll opens with badinage between the two, with coarse rustic humour; then proceeds to a singing-match, in which Comatas is adjudged the winner. The scene is South Italian, *vid. 16, 73, 124, 146*. See further Introd. p. 37.

1. τὴν, 'the rascally shepherd.'

τόνδε, 'here.'

2. τὸ μεν νάκος: for τὸ νάκος μεν (μον), a post-classical order, cf. Herondas, v. 7 τὸ μεν αἷμα: vi. 41 τὴν μεν γλῶσσαν: Callim. iii. 139 οἱ σεν πάντες δεῖθλοι.

3. οὐκ . . . κράνας; sc. ἀπίτε, cf. v. 102, and the Aristophanic οὐκ ἐσ κόρακας; cf. Frogs 185.

5. τὰν πολαν: cf. Arist. *Acharn.* 62:

Κ. οἱ πρέσβεις οἱ παρδ βασιλέως.

Δ. ποίουν βασιλέως. ('King indeed!')

*πόνος* is thus used with a word repeated from the previous speaker to express contempt. The article is generally omitted in this idiom; attached when information is really sought.

7. καλάμας αὐλόν, 'a pipe of straw'; cf. Verg. *Ecl.* iii. 27 'Stridenti miserum stipula disperdere carmen'; Milton, *Lycidas* 'Grate on their scranne pipes of wretched straw.'

10. ἐνεύδειν, 'even your master Eumaras had not a rag to sleep in'; cf. *Odyss.* iii. 349:

Φέρεται χλαῖναι καὶ βήγεα πόλλα' ἐνὶ οἴκῳ,  
οὗτ' αὐτῷ μαλακῶς σύτε φεύγουσιν ἐνεύδειν.

This use of the infin. of a verb compounded with *ἐν-*, dependent on a substantive, is common even in prose; cf. Herod. vi. 102 χωρίον ἐπιτήδεον ἐνιστεύσου. Cf. also Hesiod, *Opusc.* 781 'the thirteenth day is φυτὰ ἐνθρέψασθαι ἀριστη': Eurip. *Bacchae* 508 ἐνδυστυχῆσαι τοῦνομον ἐπιτήδεος εἰ.

13. τὰ λοισθα, 'now last of all.'

14. τὸν ἀκτιον=τὸν ἐπὶ ταῖς ἀκταῖς ὑπὸ τῶν ἀλιέων ἰδρυμένον (*Et. Mag.*); cf. *A. Pal.* I. 10:

Πάνα με τὸνδ' ἵερης ἐπὶ λισσάδος, αἰγιαλίτην  
Πάνα, τὸν ἐνόρμων τῶνδ' ἔφορον λιμένων.

Aesch. *Persae* 449:

νῆσος . . . ἡν δ φιλόχορος  
Πάνι ἐμβατεύει, ποντίας ἀκτῆς ἐπι.

15. ή . . ., 'or, if I did, may I go mad'; cf. Arist. *Knights* 410:

οὗτοι μ' ὑπερβαλεῖσθ' ἀναιδεῖα μὲν τὸν Ποσειδῶ,  
ἢ μὴ ποτ' ἀγοραίον Διὸς σπλάγχνοισι παραγενοίμην.

Isoer. *Dem.* § 48 τοὺς δὲ σπουδαῖοις οὐχ οἶλον τε ἀμελεῖν τῆς ἀρετῆς, η πολλοὺς ἔχειν τὸν ἐπιπλήττοντα.

16. Κράθιν: a river flowing into the gulf of Tarentum near to Sybaris (*Thurii*, *vñd.* v. 74).

20. αἱ . . . ποτεύσαιμι, 'if I believe you, may I earn the sufferings of Daphnis.' For construction cf. xiv. 50; vii. 108; v. 150, &c.

21. 'However, if you care (λῆσ) to stake a kid,—it's no great thing, but still I'll sing against you till you cry enough.' The form of the sentence is broken, and altered by the parenthesis.

ἀλλά γε is an unusual combination of particles (cf. Plato, *Rep.* 331 b ἀλλά γε ἐν δυοῖς ἐνὸς οὐκέτι λέχιστον ἔγορε θεῖνη ἀν: *A. Pal.* iii. 6 ἀλλά γε τόξῳ θῆρα καβαμάσσει Φοίβος ἀπὸ σκοπῆς). A word usually intervenes, as Isoer. 95 d δαμαρτῶν δὲ τῆς προσδοκίας ἀλλ' οὖν τὴν γε εἴνοιαν κτῆσει.

οὐδὲν ἱερόν: παροιμία ἐπὶ τῶν μηδενὸς ἀξίων, Schol.

24. τὸν . . . ἀμνὸν: as θέτις, understood from αἴκα λῆσ θέμετ.

ἔρισθε, 'begin your challenge.' The command is repeated impatiently in l. 30; hence Lacon's answer there, μὴ σπεῦδε. The *viduata lectio* ἀμνὸν ἔρισθε is not Greek: ἀμνὸν ἔρισθε (k corr. D<sup>8</sup>) is a very doubtful expression ('set your lamb against my kid'). Ahrens conj. δρισθε.

25. κίναδος τύ, 'you fox.'

ἴφι τοω, 'how shall that be fair?'

27. δύλετο = ἔβούλετο.

28. The line forms an indirect answer to the question of Lacon : 'Why, such an one as trusts to beat his neighbour as you trust.'

σφάξ ('a hornet') is in apposition to the ὅστις clause.

πεποίθεις (*πεποίθω*) : the verb has to be supplied from subordinate to main clause ; cf. Theognis, 541 :

δειμαίνω μὴ τῆνδε πόλιν Πολυπαιδήν θρίσ  
ἵπερ Κενταύρους ἀμφάγους δλεσεν (sc. δλέσηγ) :

Megara, 45 σὺ δ' ἡύτε λείβεται ὄδωρ (sc. λείβεαι) : Thucyd. i. 82 ; iii. 68.

29. ἀλλά γάρ, 'but since the kid is not enough see there's the goat. Begin.' (*τυῖδε=τῆδε*, Aeolic form.)

34. στρίβας : cf. vii. 67 ; Longus, ii. 31. I ἐκ φυλλάδος στιβάδας ὑποστορέσας.

36. τοῦ δρθοῖστ, 'if you dare look at me with such bold eyes.' The article has deictic force, cf. iii. 13 ἀ βομβεῦσα μέλισσα : Soph. O. T. 1371 :

δύμασιν ποίους βλέπων  
πατέρα ποτ' ἀν προσεῖδον :

ib. 1385 δρθοῖς ἔμελλον δύμασιν τούτους δρᾶν.

37. ίδε & χάρις, 'see what becomes of kindness.' Cf. Theognis, 105 δειλοὺς εὐ ἔρδοντι ματαστάτη χάρις ἔστιν.

38. θρέψαι, 'rear wolf cubs, and rear dogs—to be devoured by them.' We might expect either θρέψαι καὶ λυκιδεῖς καὶ κύνας, or θρέψαι λυκιδεῖς, θρέψαι κύνας (anaphora) ; but even when anaphora is used, an anticipatory καὶ (or τε) is occasionally found in the first clause : cf. Soph. *Antig.* 296 :

τοῦτο καὶ πόλεις  
πορθεῖ, τόδ' ἀνδρας ἔκανιστησιν δύμασι :

cf. ib. 673 : αὕτη πόλεις τ' ὀλλυσιν, ήδ' ἀναστάτους  
οίκους τίθησιν.

So in Vergil, 'Iam redit et Virgo, redeunt Saturnia regna.' (See M. W. Humphreys, in *Class. Rev.* April, 1897.)

κύνας : the dog in Greece was kept in a half wild state ; cf. *Odyss.* xxii. 363 ; Xenoph. *Agesil.* i. § 22 ὡς μῆτε ὑπὸ κυνῶν μήτε ὑπὸ λύκων διαφθείροντο.

40. ἀνδρίον, 'contemptuous.'

ἀντών with an adjective bears the force of 'just' or 'as you are' ; cf. ii. 133.

44. ὑστατα, 'and you shall sing for the last time' ; Verg. *Ecl.* iii. 51 'efficiam posthac ne quemquam voce lacecessas.'

45. See note on i. 106. These lines of Comatas answer to Lacon's 31-34.

48. οὐδὲν δμοία : i. e. 'much better than' ; Isocr. 179 εἰκτῶντο γάρ δύναμιν οὐδὲν δμοίαν τῇ πρότερον ὑπαρχούσηγ.

49. κάνοις: a great recommendation, because these pine cones were used for food.

51. ὑπνω μαλακώτερα: cf. xv. 125; Vergil, Ecl. vii. 45 ‘somno mollior herba’; Herond. vi. 69:

τὰ βαλλέσθια πόντας οὐχὶ ποιεῦσι;  
αὐταὶ γὰρ ἐσμέν, δρόα, κού μόνον τοῦτο  
ἀλλ' η μαλακότερας ὑπνος, οἱ δὲ ἱματίσκοι  
ἔρι οὐχὶ ἰμάτες.

57. τῶν . . . ἀργῶν: brachylogical comparison; = τῶν παρὰ σοι δερμάτων τῶν ἀργῶν, cf. ii. 15. The dialogue here shows strict correspondence between speaker and speaker even though this is before the match begins; cf. Id. viii. ad init.

60. αὐτόθι, ‘from where you stand.’ Comatas seems at last to have succeeded in making Lacon lose his temper, as a first preliminary to making him lose the match.

61. τὰν σαυτῷ: sc. χώραν. Soph. Phil. 1060 χαῖρε τὴν Λῆμυον πατῶν. Cf. xviii. 20. ἔχε τὰς δρύας, ‘and keep your blooming oaks.’

65. τὰς παρὰ τίν, ‘over yonder near you.’

69. κρίνει: sc. ἀρείω βουκολιαστῶν εἶναι.

én χάριτι, ‘as a favour’; cf. Plato, Phaedo 115 b τί δὲ ἐπιστέλλεις ή περὶ τῶν παίδων ή περὶ ἄλλου του, διτι ἀν σοι ποιοῦντες ἡμεῖς ἐν χάριτι μάλιστα ποιοῦμεν; Isocr. xviii. ε τὰς κρίσεις ποίου μή πρὸς χάριν μηδὲ ἐναντίας ἀλλήλαις: Pseudo-Phocyl. ix. πᾶσι δίκαια νέμειν μηδὲ κρίσιν ἐν χάριν ἔλλει.

71. τὸ πλέον ιθύντος: vid. Liddell and Scott under ιθύνω: but the phrase is an intentional oxymoron, since ιθύνειν can only be used strictly of a right judgement (opp. to σκολιά δίκη).

72, 73. Θουρίω, ‘the Thurian.’ Thurii was founded in 443 B.C., near the site of the once flourishing town, Sybaris, which had been destroyed in 510 B.C. If reliance is to be placed on this passage we must conclude either that the name Sybaris remained and that a new township had sprung up (so Meineke), or that such families as traced their descent from the ancient Sybarites retained this appellation to distinguish themselves from the newcomers.

76. βέντιστε (βέλτιστε). This seems to be the only place where οὔτος is attached to a vocative case. The nominative in apposition is usual; Soph. O. C. 1627 ἦ οὔτος οὔτος Ολίτιος or οὔτος alone; Arist. Clouds 723 οὔτος, τι ποτεῖς;

78. εἴ πι λέγεις: Verg. Ecl. iii. 52 ‘quin age si quid habes’; Plautus, Stich. v. 4. 35; Herond. vii. 47 φέρει εἰ φέρεις τι.

79. ήσθα: cf. xxx. 16. The imperfect is used to express what was always true but is only now recognized. Usually with ἀρα. Plato, Gorgias 478 c οὐ τοῦτ' ήν εὐδαιμονία, κακοῦ ἀναλλαγῇ δλλα τὴν ἀρχὴν μηδὲ κτῆσις.

80. The match begins. Comatas, as challenger, opens with a couplet, to which Lacon has to respond in two lines similar in thought and expression, but better if possible than his rival's. This goes on to l. 137, where Lacon apparently is unable to cap Comatas' couplet and is ruled out.

82. καὶ γάρ. ‘Aye, the Muses may love you, for a greater than the Muses loves me.’

83. Κάρνεα : the great Dorian festival of Apollo.

καὶ δὴ : temporal here. ‘Here’s the Feast just coming on.’  
For position of the words—not at head of clause—cf. Arist.  
*Wasps* 1483; *Frogs* 604 ὁ ἀκοίω τῆς θύρας καὶ δὴ ψόφον.

89. παρελάντα : accus. masc. particip. παρελάω = παρελαύνω.  
ἀντα contracts to ἀντα as in i. 90 γελάντι = γελάνυτι = γελάνουτι.  
90. λέσιος : Cratidas meeting me in his fair beauty. λέσιος  
belongs of course to the predicate.

91. ἐκμάινει : A. Pol. vii. 99 ἐκμάινει χείλη με ροδόχροα.  
λυπαρά δέ, κ.τ.λ. Eurip. *Bacchae* 456:

πλόκαμός τε γάρ σου ταναος, ου πάλης ὑπο,  
γένειν παρ' αὐτήν κεχυμένος, πόθου πλέως.

92, 93. ‘Dog-rose and anemone are not to be compared with  
roses ; the rose-bed grows beside the garden wall.’

πεφύκει (πεφύκω) ἀνδρῷ : cf. *Odyss.* vii. 127 πρασιαὶ πεφύασι :  
ib. v. 72; Achill. Tat. i. 1. 5 al δὲ πρασιαὶ τῶν ἀνθέων ὑπὸ τὰ  
πέταλα τῶν φυτῶν στοιχηδὸν ἐπεφύκεσαν νάρκισσος καὶ βόδα καὶ  
μυρρίαι.

94. δμοραλίδες. Comatas had said ‘dog-roses are not to be  
compared with roses, because dog-roses are inferior.’ Lacon  
alters the order of comparison awkwardly and says, ‘medlars  
are not to be compared with acorns, because medlars are  
superior.’

αἱ μὲν : sc. ἄνυλοι.

95. Join ἀπὸ πρίνοι λεπύριον, as ἐκ κριθῶν μέθν, Aesch. *Suppl.*  
931, &c. The comparison in both cases refers of course to  
Clearista and Cratidas, in the first couplet to appearance  
(cf. Nonnus, viii. 210 καὶ βόδα τίς μετάμενεν ἐς ὀκυρόπορος δυε-  
μάνας;) in the second to disposition.

98. ἐς χλαῖναν, ‘for a cloak’; cf. i. 40; Arist. *Clouds* 612 :

ἀφελοῦσ' ὑμᾶς ἄπαντας . . .  
πράτα μὲν τοῦ μηνὸς ἐς δῆδ' οὐκ ἔλαττον ή δραχμήν.

100. σίττ' ἀπό : cf. iv. 45.

101. The verse is repeated from i. 13, but there is absolutely  
no ground for rejecting it as spurious in either place.

103. ποτ' ἀντολάς, ‘to the eastward’ (*ἀντολᾶς*, acc. plural);  
Thucyd. vi. 2. 5 τὰ πρὸς βορρᾶν τῆς νῆσου. Tr. ὡς, ‘where,’ as  
in 101.

105. Πραξιτέλεις : ‘Si Praxitelis nomen et fama ad pastores  
illos pervenerat, poterat ille bonorum suorum iactator craterem  
quem habebat pro illustrissimi illius sculptoris opere habere.  
Cf. i. 32. Minime igitur cogitandum de iuniore aliquo Praxitele  
neque credendum nobilissimi illius artificis cuius statuae  
maximi aestimabantur opus aliquod penes hos pastores fuisse.’—  
Wuestemann. (The existence of a ‘iunior aliquis Praxiteles’  
is stated circumstantially by the Scholiast.) Praxiteles’ fame  
was vigorous throughout Greece in Theocritus’ day, and his  
sons also were noted as sculptors; Herond. iv. 23.

109. μὴ λωβαστεῖσθε, ‘You shall not spoil.’ Soph. *Antig.*  
84 ἀλλ' οὖν προμηγύσεις γε τούτῳ μηδενί : Eurip. *Medea* 822 λέξεις

ἢ μηδὲν τῶν ἔμοι δεδογμένων : Aesch. *S.* c. *T.* 250 οὐ σῆγα ; μηδὲν τῶν ἔρεις κατὰ πτόλων . In the last case to print οὐ σῆγα τῶνδε, makes σῆγα very awkward and only defers the explanation. In the first two the aorist subj. is often read against the MSS. Others keep the indicative and make the sentences questions, weakening the command unnaturally. In favour of taking all as emphatic negative proclamations (*μή repudiantis*) we have the similar οὐ μή construction, and most of all an example in Xen. *Hell.* ii. 1. 22 προεῖπεν ὃς μηδεὶς κινήσοιτο . This can only represent μηδεὶς κινήσεται, or μὴ κινήσεθε, in direct speech : and cannot represent an interrogative clause (μηδεὶς κινήσεται ;).

**ἄρβα :** the abstract noun is used attributively, as δρόσοι, Aesch. *Agam.* 141, for 'lion-cubs'; ἄρσαι—'young lambs'—*Odyss.* ix. 222; cf. Theocr. x. 37. So *Odyss.* v. 69 ἡμερίς ἥβώσα . The reading of κ, αῖαι, makes no sense, and is a mere misreading. **β** in minuscule is written **μ**.

116. μέμνα δικα, 'remember the time when'; cf. Eurip. *Hec.* 239 οὐσθ' ἡνίκ' ἥλθες 'Διον κατάσκοπος'; *Iliad* xiv. 71, &c.

119. ἐκάθηρε: a slang term; 'dusted you down.'

121. τύλλεν: infin. for imperative; cf. x. 48.

γυραῖς: gen. sing. 'from an old wife's tomb.'

σκίλλας, 'squills'; a remedy for melancholy madness. Herbs plucked from a tomb have double efficacy; especially if the tomb be that of a person who has died unnaturally. Similarly in Brit. Mus. Papyrus (see on *Idyll* ii) a lead tablet is to be suitably inscribed and buried, εἰς δάρον μνῆμα.

122. τινά: as above, referring to a definite person; cf. Arist. *Frogs* 606 ἤκει τῷ κακῷ, 'there's trouble for some one.' Note how the following line corresponds in Chiasmus with 121.

σκίλλας . . . κυκλάμινον: τίλλειν . . . δρυσσεῖν:  
λῶν . . . ἐνθών: ἀπὸ σάματος . . . ἐς τὸν "Αλέντο

Join ἐνθών ἐς τὸν "Αλέντο. The Aleis here is a river of the Sybaris district; contrast vii. 1, note.

124. Ιέρεα: another unknown stream.

γάλα is cognate accusative; cf. v. 126; Lucian, *V. Hist.* i. 7 ποταμῷ οἶνον βίοντι: Theocr. xxv. 15. The dative is less commonly used, Ap. Rhod. iii. 223 ή μὲν (κρήνη) ἀναβλύζεσκε γάλακτι: Eurip. *Bacchae* 142:

βεὶ δὲ γάλακτι πέδον, βεὶ δὲ οἴνῳ, βεὶ δὲ μελισσῶν νέκταρι.

126. & Συβαρίτις: sc. πηγή.

τὸ πότορθρον, 'at dawn.'

127. βάψαι, 'drown honey in place of water.' On this sense of βάπτω see Dr. Rutherford on Babrius, lxxi, and cf. Nicand. Alex. 514 τὴν ἄλα βάπτε.

131. πολλὸς δέ, 'and dog-roses flourish here like any rose.' (The Vulg. *ροδοκιστός* is apparently a *vox nihili*.)

ἐπανθεῖ affords a good example of the fondness of the Alexandrian poets for compound verbs instead of simple; Theocritus has, e.g. εἰσατω, κατασμύχω, ἀγκλέπτω, ἐνδιαθρύπτομαι (Legrand). Attic would use ἀνθεῖ or have a dative with ἐπανθεῖ.

133. τῶν ὄντων: Tibullus, ii. 5. 92 'oscula comprehensis auribus eripiet.'

138. παίσασθαι. Lacon apparently hesitates over his capping verse; is beginning tardily, but is at once stopped by the umpire and declared beaten.

143. ὅτι πώκ' ἤδη, 'since now at last I have won the lamb' (cf. l. 24).

144. ύμμιν, 'you shall see me leap sky high.'

145. κερούπιδες: a word recovered by Ahrens; it is feminine of *κερουτίδης*, a noun formed from the verb *κερουτιά* (*κερουτιᾶ* = γαυριᾶ, Hesych.), 'wanton.' So in 147 *κορυπτίλος* = *κορύπτης* as ναυτίλος = ναύτης (Ahrens in *Phidolog.* vii. p. 446).

148. πρὶν ή γ' ἐμέ: the emphatic form of the pronoun is required, not με which has been 'restored' by recent editors. The clause belongs as the use of the accus. and infin. shows to εἰ τιν' δχευσεῖς not to φλασσῶ τν.

## VI.

On the Aratus of this poem see Introd. pp. 16, 17 *sqq.* The date of the piece must be placed in the Coan period of Theocritus' life (Introd. p. 24). The poem is a companion to *Idyll xi* (see Preface there), but shows the Cyclops in a more delicate and refined character.

In form the poem is a singing-match between Daphnis and Damoetas, though rather irregular in form since the songs do not correspond in length, and there is no adjudication of prize. It is probable that the legendary Daphnis is here intended as he appears in *Idyll viii*, and not contemporary shepherds of Theocritus' own day; cf. xi (Preface).

1. χῶ Δάφνις δ βουκόλος. This order of words with article is common in Theocritus; cf. iv. 20 χῶ ταῦρος δ πύρριχος: v. 62: vii. 98: ii. 74, &c. (see Ameis' note); and *vid.* xv. 58.

2. τὰν ἀγέλαν: the singular is used distributively, 'each his flock'; cf. xxii. 191; *Iliad* x. 153:

ἔγχεα δέ σφι  
ὅρθ' ἐπὶ σαυρωτῆρος ἐλήλατο.

Ap. Rhod. i. 528:

οἱ δ' ἀνὰ σέλματα βάντες ἐπισχερῶ ἀλλήλοισι,  
ἀς ἔδασαντο πάροιθεν ἐρεσσέμεν φέντε χώρῳ

(each in his place); cf. Verg. *Ecl.* vii. 2.

3. πυρρός: cf. Eurip. *Phoeniss.* 32 ἥδη δὲ πυρσᾶς γένυσιν ἔξανδρούμενος: Longus, i. 15 ἀρτιγένειος μειρακίσκος, λευκὸς ᾧς γάλα καὶ πυρρὸς ᾧς θέρος μέλλον δμάσθαι. πυρρός, 'prima lanugine pubescens,' Paley.

4. θέρος, 'in summer'; gen. of time.

5. πράτος for πρότερος: cf. ἄλλος for ἔτερος, vi. 46; vii. 36, &c. Daphnis addresses Polyphemus in his song, calling him to mark how Galatea tempts him, pelting his flock or his dog with apples, mocking him, and coqueting with him. Damoetas answers, in the person of Polyphemus, that he has noted Galatea's wiles, but turns a deaf ear and affects not to care, for he will move her by jealousy.

7. μάλοισιν: cf. ii. 120; Verg. *Ecl.* iii. 64; A. Pal. v. 79

(Plato) μῆλον ἔγρα· βάλλει με φιλῶν σέ τις, and a modern Greek folk-song (Legrand, *Chansons popul.* 15):

εῖχα μίαν ἡμέρα σκόλη  
καὶ ἐμπήκα ὅτδε περβόλι (into the garden)  
κ' ηὗρα μιὰ γλυκούσσα κέρη·  
κ' εἶπα τῇσι νῦ ζήσῃς κέρη·  
ποίσε με κ' ἐμένα φίλον  
ἡ με μῆλο ή μ. ἀπίδι  
ἡ με τὰ γλυκά σου χείλη.

(Make me your lover with an apple or a pear, or with your sweet lips.)

δυσέρωτα: *vid.* i. 85.

τὸν αἰπόλον ἄνδρα: predicative; ‘calling him a laggard in love, the goatherd.’ For the article cf. xxii. 69, note. *αἰπόλον* is used contemptuously as in i. 86. The conjecture (Jacobs and Meineke *καὶ αἰπόλον*) should be rejected. Paley’s order *καλεύσα τὸν αἰπόλον δυσέρωτα ἄνδρα* does not commend itself.

8. ποθέρησθα: *vid.* Dial. § 3.

11. νν: sc. τὰν κύνα, not Galatea; ‘the fair waves lightly flashing show the dog’s reflection as she runs on the sand.’ The edge of the sand where the dog runs is just covered with the water. Most editors read *καχλάζοντος* from the Juntine, but this is only ‘emendation’ to avoid hiatus, and has no MS. support. For hiatus cf. vii. 8 and Index.

12. *καχλάζοντος αἰγαλοῖο* is in itself unobjectionable, cf. Pind. *Ol.* vii. 1 φάλαν ἀμπέλον ἔνδον *καχλάζοντος δρόσφ*: Propert. iv. 18. 4 ‘et sonat Herculeo structa labore via.’

13. φράξο μή: *cf.* iii. 5.

15. αὐτόθε: *cf.* v. 60; iii. 8, note.

διαθρύπτεται, ‘coquets.’

ὡς ἀπ' ἀκάνθας, κ.τ.λ., ‘like the dry thistle-down in hot summer’s days.’ Galatea is as fickle and restless as the thistle-down is tossed this way and that never settling; *cf. Odys.* v. 328:

ὡς δ' ὅτ' διπορινὸς Βορέης φορέστιν ἀκάνθας  
ἄμ τεδίον, πυκνινὴ δὲ πρὸς ἀλλήλησιν ἔχονται,  
ὡς τὴν ἄμ πέλαγος ἀνεμοὶ φέρον ἔνθα καὶ ἔνθα.

17. καὶ φεύγει, κ.τ.λ.: *cf.* Terence, *Eun.* iv. 7. 43:

‘Novi ingenium mulierum;  
nolunt ubi velis,  
Ubi nolis cupiunt ultro’ (Hiller).

The sentence should probably be taken universally, connecting it with διαθρύπτεται: she plays the coquette; shuns when one loves, and follows when one loves not. For the form of the line cf. xiv. 62; Nonnus, xvi. 297 *κτείνεις γὰρ ποθέοντα καὶ οὐ γαμέοντα διώκεις*: Nicet. *Eugen.* iii. 11 *μισεῖς στέργοντα καὶ οὐ ποθέοντα ποθεῖς με.*

18. τὸν ἀπὸ γραμμᾶς λίθον, ‘and moves out the piece on the centre line.’ The metaphor is taken from the game of *πεσσοί*. This was a kind of draughts played on a board divided into thirty-six squares ( $6 \times 6$ ). The central subdividing line was called *ἴερα γραμμή*, and the piece (*βασιλεύς*) placed thereon was

only moved as a last resource. With γραμμᾶς here sc. λεπᾶς. δέν, cf. οἱ ἐκ τοῦ πεδίου ἔθεον, Xen. *Anab.* iv. 6. 25, &c.

19. καλὸς καλά: cf. viii. 19 ἵστον ἴστον: A. *Pal.* vii. 726 ἡ καλὰ καὶ καλῶς Πλατὼς ὑφηγημένη: *Piad* v. 31 Ἀρες Ἀρες: Martial, ix. 12:

‘Sed Graeci quibus est nihil negatum  
Et quos Ἀρες Ἀρες decet sonare.’

22. τὸν ἔμὸν ἔνα τὸν γλυκόν: for the use of the article see iv. 33, note. The ellipse of ὅφελμόν is strange, but is softened by the following words. In Herond. vi. 33 μὰ τούτους τὸν γλυκέας, and *Id.* v. 59 μὰ τούτους τὸν δύο, which can now be quoted in support of this line, a gesture would complete the meaning. ἔμόν, cf. viii. 65; i. 115. I have transposed τὸν (*vid.* not crit.) for two reasons. (1) τὸν ἔμόν is not in itself sufficient to balance τὸν ἔνα γλυκόν as co-ordinate attribute. (2) Eustathius refers to the phrase (*Opusc.* 346. 20) εἴποι ἀν δ Θεόκριτος τὸν ἔνα τὸν γλυκὸν τοῦτον.

τοθόρημαι. The compound verb is justified by v. 8, ‘with which I look at her (if I please).’ The present is used with self-assurance for the future, μικρὰ εἰπάνη ήδη καταβαίνω, Aesch. ii. 183. The middle of the -μ form is found *Odyss.* xiv. 343 (2nd person), cf. δίζημαι (see Hiller's note). [Monro, *Hom. Gram.* § 378 writes: ‘The form ὥρημαι for ὥρα-ει should possibly be ὥραι: if the ending is in its original form it belongs to the non-Thematic conjugation.’ If ὥρημai is wrong, ὥρημai must give place to ὥρημai here. The same question arises in v. 25].

23. Τήλεμος: see *Odyss.* ix. 507 *sqq.* Telemus had prophesied the coming of Odysseus and the blinding of Cyclops.

24. φύλασσοι: a final clause depending on an optative of wish takes the optative, Aesch. *Eumenid.* 297 ἔλθει δέως γένεστο τῶνδ' ἔμοι λυτήριος: Soph. *Ajax* 1222, &c.

27. ὁ Παιάν, ‘Polyphemus gloats.’  
τάκεται: cf. v. 12.

29. The sense of the line is obviously that Polyphemus set his dog on to bark at Galatea, but there is considerable doubt as to the reading. The imperative ὑλάκετε is mentioned as a variant in Schol. k. If this is right we might read σίττα for σίγα (so Fritzsche): or keeping σίγα and ὑλακτεῖν explain the infinitive by a gesture or nod (σιγὴ νευστάζουτες δὲ χρέος ἀλλήλοισι, Oppian, *Hal.* v. 155). Ruhnken's conjecture given in the text seems however the best solution; the aorist as in οἱ εἶδον.

ἥρων: keeping up the pretence that he no longer cares for her.

35. πρόδη, ‘the other day’; cf. iv. 60; xv. 15; Verg. *Ecl.* ii. 25; Ovid, *Met.* xiii. 840:

‘Certe ego me novi; liquidaeque in imagine vidi  
Nuper aquae placuitque mihi mea forma videnti.’

ἢ δὲ γαλάνα. Parataxis: instead of δέ τε ἦν γαλήνη.

37. παρ' ἔμιν: παρά with dative of the person judging; cf. παρὰ τοῖς εὐ φρονοῦσι κρείττον ἔστι η παρὰ τοῖς ἀλλοις ἀπασιν εὔδοκιμεῖν, Isoctr. ix. 74.

38. ὑπέφανε, ‘reflected,’ sc. πόντος.

Παρίας λίθου, 'Parian marble,' Pind. N. iv. 132 στάλας Παρίου λίθου λευκοτέραν. With the whole passage cf. Lucian, i. 290 ἐπεὶ τὰ γε δῆλα διόταν ἰθέλγε μαθεῖν οὐα τυγχάνεις οὐσα τὴν ὅψιν, ἀπὸ πέτρας τινός, εἴ ποτε γαλήνη εἴη, ἐπικύψασα ἐς τὸ θάρη ίδε σεαυτὴν οὐδὲ ἄλλο ή χρόαν λευκήν ἀκρεβάτω.

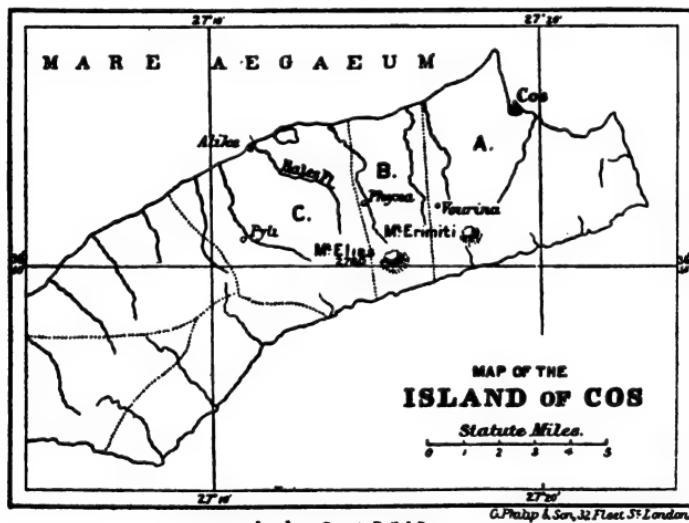
39. ἔπιτυσα: cf. xx. 11; Tibullus, i. 2. 96 'despruit in molles et sibi quisque sinus.'

46. νικη = ἐνίκα, 'neither was victor'; so νικῶ is used in perfect sense, 'I am victorious.'

οὐδάλλος for οὐδέτερος: this use is constant in Alexandrian writers; Ap. Rhod. i. 10 ἀλλο... ἀλλο, of two; cf. Theocr. xxiv. 61; conversely ἔτερος for ἀλλος, xxv. 174; so ἵκαστος for ἁκάτερος, A. Pal. ix. 13. ἀνήσσατοι, 'invincible.'

## VII.

See Introd. p. 12 sqq. for a general discussion of the circumstances and character of this famous poem; ib. 13, 14 for the identification of the persons mentioned. The scene of the poem is definitely fixed as Coan by the researches of Messrs. Hicks and Paton (*Inscriptions of Cos*). The subjoined map shows the district.



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The dotted lines show the divisions of the Demes. A. Κράων: B. Φυξιαστῶν, with chief town Φύξα or Πύξα (vii. 130): C. Δῆμος Ἀλευτίων, with chief towns Pyli (Πύλη) and Alike ("Αλίεις"); so Hicks and Paton, Inscr. 344 τοι κατοικεῦντες ἐν τῷ δάμῳ τῶν Ἀλευτίων καὶ τοὶ ἐνεκτημένοι καὶ τοὶ γεωργοῦντες ἐν Ἀλευτὶ καὶ Πύλῃ.

The fountain Βούρινα (viii. 6) still bears the name Vourina, and is shown south-west of the town of Cos. Πόλις of line 2 is the town of Cos. Ἀλεῖς may be either the deme, or the river which runs down to the sea at Alike. Hicks and Paton take it as the former, but the context suits a large district less well than a more definite spot.

1. Εὔκριτος. This name and those of Phrasydamus and Antigenes are doubtless real, and not pseudonyms.

2. τέρπομες, 'walked.'

σὺν καὶ τρίτος: cf. Ap. Rhod. i. 74 σὺν καὶ τρίτος ἡγεμόνεις.

3. τῷ Δηοῖ: in honour of Ceres.

Θαλύσια, 'a harvest home.' *Iliad* ix. 534:

Ἄρτεμις ὄρσε  
χωσαμένη δοιοῖσι θαλύσια γουνῷ ἀλαῆς  
Οἰνεὺς βέξε.

4. εἴ τι περ: cf. ii. 34; Xen. *Hellen.* v. 3. 6 δτι περ ἐφελος θντοῦ στρατεύματος. *Περ* is usually added in this idiom but can be omitted; cf. *Epig.* xvii. 4; *A. Pal.* vii. 472 (Leonidas):

τίς μοῖρα χωῆς ὑπολείπεται, ή δοσον ὅσσον  
στιγμὴ καὶ στιγμῆς εἴ τι χαμηλότερον;

Arist. *Frogs* 70:

πότερον εἰς Αἴδου κάτω;  
καὶ νὴ Δί' εἴ τι γ' ἔστιν ἔτι κατωτέρω.

The construction is ἔσθλοι εἴ τι περ ἔσθλον τῶν χαῶν ἔστιν: cf. *Epig.* xvii. For the neuter cf. Callim. i. 70 εἴλεο δοιαῖσιν δτι φέρτατον: Xenoph. *Hiero* i. 26.

5. χαῶν τῶν ἐπάνωθεν, 'of the good fellows of old time.' χαῶν (leg. χαὸν) τὸ εὐγενὲς καὶ ἀρχαῖον, Schol. k. The word is elsewhere only known in the longer form χαῖος, Ar. *Lys.* 91.

ἐπάνωθεν: cp. *Epig.* xxii. 3 πράτος τῶν ἐπάνωθε μουσοποιῶν. Commoner ἀνωθεν, Theocrit. xv. 91; xxii. 164; Plato, *Timaeus* 18 d τοὺς ἐμπροσθεν καὶ ἀνωθεν. Chalcon was son of Eurypylus, a legendary king of Cos, and Clytia his wife, daughter of Merops.

6. δοιοῖς ἀνυστοι, 'who made the fount Burina (Vourina) with his foot pressing his knee upon the rock.'

ἐκ: cf. ii. 10; Pind. *P.* iv. 359 εἰρεσία δοιοῖς ὑπεχώρησεν ταχίσιαν ἐκ παλαμῶν ἀκόρος ('by the might of'): i.e. he created the fountain by the pressure of his foot, while he drove his knee against the upright wall of rock. A statue of Chalcon was erected over the fountain; ἵσταται ἐν Κῷ ἀνδριάς καὶ ἐκ τοῦ ποδὸς αὐτοῦ ἐκρέει πηγή, Schol. The fountain is mentioned also by Philetas, ἐν προχοῦσι μελαμπέτροιο Βυρίνης.

7. ταῖ δέ: deictic, 'and there hard by.'

8. ὑφαινον: cf. Milton, *P. L.* iv. 692 of Eve's bower:

The roof  
Of thickest covert was inwoven shade  
Laurel and myrtle, and what higher grew  
Of firm and fragrant leaf . . .

11. **Βρασίλα.** This place is not identified, nor is it known who this Brasilas was. 'K. Tümpel (*Rhein. Mus.* 46) suggests that it is another name for Poseidon; and that the σάμα—monument—was the same as that described by Pausanias, as standing near the Peiraeus Gate, near a temple of Demeter. This monument represented Poseidon vanquishing the Coan Polybotes, and was assigned not to Poseidon but to another; ? to Brasilas' (Kynaston). Poseidon was certainly connected with Cos in mythology, but the derivation proposed by Tümpel, *βράσσω-λᾶς = ἴνοσι-χθων*, is monstrous. Stone-thrower is not a fair substitute for earth-shaker.

τὸν δδίτραν: *vid.* Introd. p. 20.

12. οὐν Μοῖσαιοι: construe with εὑρομεῖς: cf. ii. 28, note. 'By the grace of the Muses we found our traveller, a noble fellow of Crete.'

Κυδωνικόν: of Cydonia in Crete (*vid. Odyss. xix. 176*).

13. Αυκίδαν: Introd. p. 18.

14. αἰπόλοφ . . . ἔφατα: Introd. p. 13, where I have explained my view that this means, 'was dressed up as a goatherd.'

15, 16. 'For he had on his shoulders a yellow skin from a shaggy thick-haired goat.'

κνακόν: *vid.* iii. 5.

ἐκ is superfluous, as in ix. 10.

λασίου δασύτριχος: two epithets without conjunction, and practically synonymous; *vid.* Lobeck on *Ajax* 708: *Odyss.* vii. 34 νηνοὶ θοῆσι, ἀκέρσι: h. *Apoll.* 107 ποδήνεμος ἀκέα: h. *Hermes*, 171 πλούσιον ἀφνειδὲ πολυλήιον.

ὅμοιοι is locative dative, cf. ii. 121.

With the whole cf. the description of Paris in Coluthus, 107:

καὶ τις δρεσσαύλοιο δορῇ μετόπισθε χιμάρρης

ἐκκρεμὲς πύρητο καὶ αὐτῶν ἡπτετο μηρῶν·

ποιμενίη δὲ ὑπέκειτο βοῶν ἐλάτειρα καλαύρῳ.

17. γέρων: cf. xxI. 12, note.

18. πλακερῷ: πλακεῖ πλακὲν γάρ τὸ πλακύ γράφεται δὲ καὶ πλοκερῷ παρὰ τὴν πλοκὴν καὶ τὴν ὑφήν, Schol.

18, 19. ροικὰν . . . κορύναν: cf. iv. 49 λαγωβόλον.

19. μ': mu elided, cf. iv. 58.

σεσαρώς (*σαΐρω*): the word loses its classical sense of 'grinning' in later authors, and is used of the lips half opened in a smile. Lucian, *Amores*, § 13 σεσηρότι γέλωτι μικρὸν ὑπομειδιῶσα.

20. εἴχετο, 'a smile played about his lip.'

21. Σιμιχίδα: *vid.* Introd. pp. 8 and 16.

τὸ μεσαμέριον: in the noontide; cf. i. 15.

πόδας ἔλκεις: either (1) 'toil along,' or (2) simply 'walk.'

The latter is supported by Herond. vii. 125:

ἢν ἔχητε χήτερον χρεῖν  
ἢ σαμβαλίσκων ἢ ἀ κατ' οἰκίην ἔλκειν  
εἴθισθε.

The former by Eurip. *Medea* 1181:

ἥδη δ' ἀν ἔλκων κῶλον ἐκπλέθρου δρόμου  
ταχὺς βαδιστής τερμάνων ἀνθήπτετο.

22. ἐν αἰμαστιοῖς (ἐν, κ ; ἐφ', vulg.) : cf. Herod. ii. 69 οἱ κροκόδειλοι (lizards) οἱ τῆσι αἰμαστῆσι. The αἰμαστά was a rough wall of stones built without mortar and affording plenty of holes for lizards to lie in. For the picture of noonday quiet cf. l. 15 *sqq.*, and Tennyson's *Oenone*:

'For now the noonday quiet holds the hill:  
The grasshopper is silent in the grass:  
The lizard, with his shadow on the stone,  
Rests like a shadow, and the winds are dead.'

(Callim. vii. 72 μεσαμβρινὰ δ' εἶχ' δρός δουχία.)

24. μετὰ δαῖτα. Cobet would alter to καὶ δαῖτα, but μετά in such phrases as this means, 'to go to join.' Cf. *Iliad* xix. 346 οἱ δὲ ὅτι ἀλλοι οἴχονται μετὰ δεῖπνον: Theocr. xxv. 87: Ap. Rhod. ii. 460:

στόλον ἀνδρῶν  
Ἐλλάδος ἔκποντα μετὰ πτόλιν Αἰγαρο.

It is only when used with a noun denoting a moveable thing that it means 'to fetch'; cf. xiii. 16; xxix. 38; *Iliad* xiii. 248; Arist. *Acharn.* 728.

25. τοι . . . νιστορένοι. τοι = σοι, and the construction passes from the dative (of person concerning) to gen. abs.; cf. *Iliad* xvi. 531 ὅτι οἱ ἀκεῖ ήκουσε . . . εἰδαμένοι: Ap. Rhod. iii. 371 ἐκ δέ οἱ ὄμματ' ἔλαυψεν ὦτα δρύσιν λεμένοι: Theocr. xxv. 67.

26. ἀσίδεα, 'rings.'

27. ἀμετόθην: first in Pindar, P. iv. 180; see *New Phrynicus*, p. 187; Babrius, xii. 19 (Rutherford, *ad loc.*).

31. θαλνιάς, 'this journey leads to a harvest-home.' The adj. is used freely for πρὸς τὰ θαλνιά. Cf. Καρνελάδες ὥραι, Callim. *Apoll.* 87; οἵχετ' ἀπανδόσινος ἀπὸ τῆς αὐλῆς, Leonidas, *A. Pal.* vi. 221.

34. εὔκριθον: predicatively. 'Filled up with wealth of grain.'

35. ἔννα γάρ, 'the way is ours together, ours together the day.'

ἀώς bears this sense frequently in Alex. writers; cf. Bion, iii. (Hermann) 18 χάνδει ἀνθρώπωσιν ἵσα καὶ δμοῖος ἀώς. For the style of the line, see Introd. p. 41, and Ap. Rhod. iii. 173 ἔννη γάρ χρειώ, ἔννοι δέ τε μόθοι ἔσοι.

36. ἄλλον: cf. vi. 47, note.

37. κατυρόν: orig. 'dry'; then of sound, 'clear ringing.' Cf. the Latin 'argutus.' Lucian, i. 271 μονοκύός εἷμι καὶ συρίζω πάντα κατυρόν: Longus, ii. 5. Ι πανύ κατυρόν γελάσας.

στόρμα: cf. Epit. Bion. 'Ομηρος τῆνο τὸ Καλλιόπας γλυκερὸν στόρμα.

38. οὐ ταχυπειθής: cf. ii. 138.

40. Σικελίδαν: *vid.* Introd. p. 15. There is no indication of the origin of this name for Asclepiades. Hiller's notion that we have to deal with an anagram, 'since the consonants of the name Sicelidas are all found and in the same order in Asclepiades,' is most unlikely. On Philetas, see Introd. pp. 10 and 20.

41. βάτραχος, 'I am matched like a frog against cicadas.'

42. ἐπίταξες, ‘to suit my purpose’; Lucian, i. 255 φησὶ δὲ οὐκ ὅτι ἀλλως ἐπελθόν οὐκ ἐξεπίηδες ἥπερο (‘she asked with no particular object but just at random’): Lysias, i. 11 τὸ παιδίον ὃνδε τῆς θεραπάνης ἐπίτηδες λυπούμενος ἵνα ταῦτα ποιῇ.

44. πεπλασμένον, κ. τ.λ., ‘thou art an olive branch moulded in truth by Zeus.’

ἔρνος: after the Homeric δὲ δὲ ἀνέδραμεν ἔρνει ισος (*Iliad* xviii. 56).

ἐκ: of agent, cf. vii. 112, &c.

ἐπί ἀλαθίᾳ: not I think ‘for truth’—ἐπί expressing the object aimed at, but keeping the metaphor of πεπλασμένον, ‘made on the mould of truth.’ Cf. Pindar, *P. i.* 167 ἀφενδεῖ δὲ πρὸς ἄκμονι χάλκευε γλῶσσαν.

46. ‘Who strives to raise a house as high as the crest of a lordly mountain.’

εὔρυμέδοντος: a fine epithet for a hill whose domain is as wide as the prospect from its summit. So Pindar, *N. ii.* 29 ἴψιμέδοντι Παρνασῷ. Empedocles has the same epithet of αἰθήρ. [The v. l. Ὄπρομέδοντος, though better supported by MSS., is certainly inferior in itself.]

48. ἐτώσια μοχθίζοντι: cf. *i.* 38; Pindar, *Ol. ii.* 156:

λάβροι  
παγγλωσσίᾳ, κόρακες ὡς, δεκραγτα γαρυέμεν  
Διὸς πρὸς ὄρνιχα θῖον:

*vid.* Introd. p. 20. As this idyll belongs to the first period there can be no reference as so often supposed to Apollinus. The same sentiment is expressed by Callim. *ii.* 105:

Οὐ φθόνος Ἀπόλλανος ἐς οὐατα λάθριος εἶπεν  
οὐκ ἄγαμαι τὸν δοιδὸν δε οὐδ' οὐσα πόντος δεῖδει, κ. τ.λ.

50. κῆγὼ μέν. The sentence is not finished, but passes naturally into a new construction and turn of expression.

51. ἔξερόνασσα: the song, therefore, is not an impromptu, but one already elaborated like the Daphnis-elegy of *Id. i.* See Introd. p. 21.

53. χῶταν, ‘when the Kids are in the western sky and the south wind chases the waves, and Orion stands upon the seas.’

ἐφ ἐσπερτοῖς ἐρίφοις. ἐπί is used here of simultaneous time, or circumstances; cf. Ap. Rhod. *i.* 329:

Ιλλομένοις ἐπὶ λαίφεσιν, ἦδε καὶ ιστῷ  
κεκλιμένῳ, μάλα πάντες ἐποχέρω ἐδριόσαντο

(while the sails were furling)—an equivalent of gen. absol.; cf. *Id. i.* 514 δρθοῖσιν ἐπ' οὐασιν ἡρεμεόντες κηληθυμῷ (‘arrectis auribus’): *Id. i.* 1013 ἐπὶ πνοῆς ἀνέμοιο. In Attic ἐπί so used signifies succession, ‘after.’ ἐπὶ χιονὶ πεσούσῃ, Herodot. *ii.* 22; ἐπὶ δοφάστοις μῆλοις, Eur. *Ion* 228. The Kids—a cluster of stars in Auriga—are low down in the north-west sky (altit. 30°) one hour before sunrise on Nov. 28. Orion is at the same time just touching the horizon, so that he may be said to stand on the

sea. Theocritus here speaks of the ‘cosmical’ setting. Cf. Aratus, 308 *τῆμος* (at end of November) δύεται ἥῶθι πρὸ ἀδρόος Ὄριαν.

*ἔσπερίος*: Aratus, 1065 καὶ ἔσπερίων προπάροιθεν Πληγάδαν (i.e. early autumn). Cf. further, Theocr. xxiv. 10; Hesiod, *Erg.* 619.

54. *ἰσχη* (*ἰσχη* k) is required here as we have two coordinate time clauses, χάραν . . . χάριων δτε. Most editors read *ἰσχει*, *vid.* xvi. 95, note.

57. *ἀλκυόνες*. The belief was current that while the halcyon was sitting calm weather prevailed. Simonides 12:

ὡς δπόταν χειμέριον κατὰ μῆνα πινύσκη  
Ζεὺς δματα τέσσαρα καὶ δέκα  
λαθάνεμον τέ μιν ὄραν καλέοισιν ἐπιχθόνιοι  
ἱράν παιδοτρόφοι ποικίλας ἀλκυόνος.

58. *ἴσχατα*, ‘from the bottom of the sea.’ Fritzsche, quoting A. Pal. xiii. 27 βίρ νότου πρήσαντος ἴσχατην ἀλα, which does not prove this meaning for *ἴσχατος*; cf. xvi. 51, note. Others translate ‘from the furthest shore.’

60. *ἐφίληθεν*. For aorist cf. xv. 100; Arist. *Frogs* 229:

ἔμε τὴν ἴστερβαν εὐλυροί τε Μοῦσαι  
καὶ κεροβάτας Πάν.

62. *ὥρια*, ‘seasonable.’

εὔπλοον = εἰς δν εὐ πλεύσειν δν τις: Aesch. *Agam.* 665 ὡς μῆτ'  
ἐν δρμφ κύματος ἤλην ἔχειν: Quint. *Smyrn.* xiv. 623 ἐλπομένους  
ενόρμον ἔδοι λιμένων ἀφικέσθαι.

64. *φυλάσσων*, ‘wearing.’

65. τὸν Πτελεατικὸν οἶνον, ‘our wine of Ptelea.’ There were numerous places of this name, one being in Cos according to the Scholiast. Lycidas means doubtless some local vintage. The regular Coan wine was noted for its medicinal properties chiefly. The idea that Πτελεατικόν is to be derived from *πτελέα*, ‘an elm-tree’ (wine from vines trained on elms or wine flavoured with elm) is barred by the form of the word. We should have then *πτελείτης οἶνος*: cf. *σταφυλίτης, ροδίτης, κεδρίτης, ροίτης*, &c.; and among the many plants used to flavour wine among the Greeks elm is—happily—not mentioned.

68. For form of line cf. iv. 25—three nouns joined by *τε*, the last with epithet. So xiii. 45; *Odyss.* v. 64, 66; iii. 434, 451; ix. 24; xxi. 10, &c.

69. *μαλακῶς*, ‘at my ease.’

*μεμνημένος*: I will drink to the memory of Ageanax; cf. A. Pal. vii. 452 (Leonidas):

μνήμης Εύβούλοιο σαύφρονος ὡς παριόντες  
πίνωμεν.

70. *αὐταῖσιν*. This has been variously explained: (1) with *ἥρεδων*, ‘pressing my lips right into the cups’ (Hartung); (2) ‘exhaustiens calicem ut solus relictus sit calix’ (Fritzsche). This is impossible; the first is not good sense. Others emend γλυκταῖς ἐν (Jacobs), αὐταῖς ἐν Graefe (so Hiller) proleptically,

'draining the cup.' If any alteration is required I should prefer αὐτὸς ἐν κυλίσσεσι, 'idly,' but αὐταῖσι may possibly be kept in the sense of 'merus,' 'unmixed'; cf. αὐτοκρῆτης and αὐτοκέραστος, Nicand. *Alex.* 162 δένας ξυπλεον οἴνης Πραμνίου αὐτοκρῆτης.

71, 72. See Introd.

εἰς μὲν ὁ δὲ, δὲ, Callim. *Ep.* i. 3 ή μία μὲν δὴ τύμφη καὶ πλούτῳ καὶ γενεῇ κατ' ἐμὲ η δὲ ἐτέρη προβέβηκεν.

73. Εενέας: see note on i. 65.

74. δρός δυμφ' ἐπονεῦτο, 'how the hills round about sorrowed for him, and how the oaks mourned.' Inanimate nature weeps as the beasts do in i. 71 *sqq.* Cf. Bion, *Epit. Adon.* 31 τὰν Κύπριν αλιῖ ὄρεα πάντα λέγοντι καὶ αἱ δρῦες αλιῖ Αδανιν: *Epit. Bion.* i:

αλινά μοι στοναχεῖτε πάνται καὶ Δάρμον ὕδωρ  
καὶ ποταμοὶ κλαίοιτε τὸν ἡμερόεντα Βίανα.

Milton, *Lycidas*:

'Thee, shepherd, thee the woods, and desert caves  
And all their echoes mourn.'

75. φύοντι: cf. iv. 24, note.

76. For construction cf. v. 38, note, 'when he faded as fades a streak of snow under the ridge of Haemus.'

This is unusual with χών. For the simile cf. *Odyss.* xix. 205:

ὅς δὲ χιῶν κατατήκετ' ἐν ἀκροπόλαισιν δρεσσιν,  
ἥντ' Εὔρος κατέτηξεν ἐπὴν Ζέφυρος καταχεύῃ.

ὅς τῆς τήκετο καλλὰ παρήια δάκρυν χεούσης.

Callim. vi. 91:

ὅς δὲ Μίμαντι χιῶν ὃς δελφίφ ἔνι πλαγγάν  
καὶ τούτων ἔτι μᾶλλον ἐτάκετο.

78. λάρναξ. The shepherd Comatas was shut in a chest by his master because he sacrificed cattle to the Muses. After a year the chest was opened and it was found that Comatas had been miraculously fed by bees and his life preserved. The fable was told by Lycus of Rhegium, an elder contemporary of Theocritus, father by adoption of the poet Lycophron.

80, 81. αἱ σημαὶ... μέλισσαι. For order cf. xvi. 34, 35.

ἀνθεσσοι, 'honey'; cf. xv. 116; Verg. *Geor.* iv. 39, 250 'floribus' = pollen.

82. νέκταρ: Hesiod, *Theogn.* 83:

τῷ μὲν ἐπὶ γλώσσῃ γλυκερὴν χείενσιν ἔρσην  
τοῦ δὲ ἐπε' ἐκ στόματος βεῖ μείλιχα.

83. πεπόνθεις: pluperf. τερπνὰ πεπόνθεις; cf. Isocr. 199 δ συνέβη γάρ αὐτῷ διὰ τὴν ἀφιξιν τὴν εἰς Κύπρον παῖ ποιῆσαι καὶ παθεῖν πλεῖστ' ἀγαθά.

85. ἔτος ὕδριον: apparently = 'the year in all its seasons,' i.e. a whole year.

**ἔπεινόντας**, ‘wert oppressed’; ‘Comatas, licet de victu non laboraret, libertate tamen privatus et in cavea quasi inclusus erat’ (Wuestemann).

86. αἰδ' ἐπ' ἔμε, ‘wouldst thou had been numbered among the living in my day, that I might be tending thy goats on the hillside: listening to thy voice whilst thou lay ’neath the oaks or pinee sweetly singing, Comatas half-divine.’

87. ἐνόμεων: cf. iv. 49, note.

καλάς: Dial. § 1.

91. πολλὰ μὲν δῆλα: ii. 67, note.

93. Ζηνός. Many commentators take this as = Πτολεμαίου. On the view taken of the circumstances of this idyll this is impossible, since Theocritus had not yet sought the patronage of the Alexandrian court. Nor is it necessary to foist on the poet such a subordination of taste to odious flattery, but the words mean what they say, that the poet's song is heard of God himself; cf. *Odyss.* viii. 74 οἵμης τῆς τότ' ἄρα κλέος οὐρανὸν εὑρὺν Ικανεύ: Arist. *Birds* 215:

καθαρὸς χωρεῖ διὰ φυλλοκόμου  
μίλακος ἡχῶ πρὸς Διὸς ἔρας

(of the nightingale's song).

94. γεράρειν: cf. *Epit. Bion.* 103:

ἄμμε γεράρων  
δῆλοις μὲν τεδν ὅλθον ἔμοι δ' ἀπέλειπες δαιδάν.

95. ὑπάκουον, ‘give ear’; *vid.* Liddell and Scott, s. v. In Attic usage ἑπακοώ is generally ‘to listen to.’ ὑπάκουω to ‘answer when called’; cf. iii. 24; xi. 78.

96. ἐπέπταρον. Sneezing has been at all times and in all countries regarded as a lucky omen; cf. xviii. 16; *Odyss.* xvii. 545; Catullus, xlv. 8:

‘Hoc ut dixit Amor sinistra ut ante  
Dextram sternuit approbationem.’

97. εἴαρος: Dial. § 1 ἐρᾶ . . . ἐρᾶντι, Introd. p. 43. The point of the comparison lies in the gay carelessness of all nature in spring.

98. Ἀράτος: Introd. p. 16. The general idea of the song is ‘I am happy and careless in my love: but my friend Aratus loves too, and Aristis knows about it. I know not whom he loves, perhaps Philinus, perhaps another. Whosoever it is may Aratus be lucky, and Pan help him, and be requited for his help.’ So far ironically; then the pretended ignorance is laid aside. ‘It is Philinus and he shall be made to care. Yet after all Aratus he is but an over ripe pear and not worth our toil; we can find better things to do than wearing shoe leather and wearying ourselves; let another torture himself and let us have peace.’ A different version is given by Wilamowitz-Moellendorf (*Aratos von Kos*, p. 187 *sqq.*). See notes on 118, 123.

ἀνέρι τήνῳ = Σιμχίδᾳ.

99. Ἀριστος . . . ἀριστος. The play on words (cf. xxvi. 26)

shows that the name Ἀριστος is either genuine or but slightly changed. Among Coan names preserved in inscriptions we have Ἀριστος, Ἀριστεύς, Ἀριστίων, and a large number with Ἀριστο- for prefix (Hicks and Paton, *Inscriptions of Cos*, Appendix, Ἀριστόβουλος, &c.). No actual identification is possible.

101. σὺν φόρμῃγι: join with δέδειν. τοῦτον δὲ τὸν Ἀριστίν οὐδὲ δὲ Ἀπόλλων ἐν Πυθῶνι παρὰ τοῖς ιδίοις τρίποσι καθαρφδοῦντα ιδὼν ἀποστράφησεται οὐδὲ φθονήσαι αὐτῷ φένει ἑκέν, Schol.

103. Ὄμόλας: a mountain in Thessaly, not otherwise known as a centre of Pan worship; cf. Eur. *H. F.* 371.

104. ἀκλητον . . . ἔρεσαι, 'lay him uncalled in my friend's arms.'

105. ἄρα: for ἄρα cf. Plutarch, *Lys.* 20 οὐκ ἄρ' Ὁδυσσεύς ἔστιν αἰμύλος μόνος, *A. Pal.* vi. 147. More often with interrogative words, Herond. iv. 21:

τίς ἡρα τὴν λίθον ταύτην  
τέκταν ἐποίει;

ἄρα added to εἰ or έάν—possibly. Plato, *Rep.* 433 αἴκενε εἰ τι ἄρα λέγω (see Ast, *Lex. Plat. s.v.*). The Philinus in question may be the same as that of ii. 115 (*vid. note there*). If so we must lower the date of this idyll as much as possible; but there is no necessity for the identification. If the theory, proposed by Knaack, that Φιλίνος is a pet name for Φιλοκῆῆς be accepted, then the Philocles might well be the same as one mentioned by Leonidas, *A. Pal.* vi. 309.

108. παρεῖ: general time clause; optative by assimilation to παρισίδοιεν, cf. vi. 24; Mimmernus οἱ τεθνάπινοι δτε μοι μηκέτι ταῦτα μέλοι. On the custom the Scholiast writes Μούνατός φησιν ἐστητὴν Ἀρκαδικὴν εἴναι ἐν ᾧ οἱ παῖδες τὸν Πάνα σκίλλαις βάλλουσι· γίνεται δὲ τοῦτο δταν οἱ χορηγοὶ λεπτὸν λερεῖον θύσωσι καὶ μὴ ίκανδην τοῖς έσθίουσι.

110. κνάσαιο (κνήθω), 'scratch yourself.' Mark the alliteration κ, Χ, Χ, κν, κν, κ, κν, κ.

111 sgg. Ἡδωνῶν: i.e. in wintry Thrace, Verg. *Ecl.* x. 65. τετραμένος, better joined with πᾶρ ποταμόν than with ἐγγύθεν ἄρκτω, 'turning in the way by the riverside'; cf. *Iliad* xxi. 603:

δ τὸν πεδίοιο διώκετο πυροφόροιο  
τρέψας πᾶρ ποταμόν.

ἄρκτω: the 'Great Bear.' Βλεμένες θύνοι Αἰθιοπικὸν μελανόχρουν Schol. Theocritus places them beyond the sources of the Nile. The town Aenus at the mouth of the river Hebrus has a figure of Pan on its coins. The god of the Nubians (Aethiopians) was identified by the Greeks with Pan. We have therefore two pieces of curious learning in this passage (Wilamowitz). Such recondite allusions are remarkably rare in Theocritus.

115. Hyetis and Byblis are hills and fountains in the district of Miletus. Oeceus, a spot sacred to Aphrodite in the same neighbourhood; see xxviii. 4.

Διώνας = Ἀφροδίτης, not as in xvii. 36.

119. βάλλετε, κ.τ.λ.: cf. A. Pal. v. 86:

ἀλλὰ Πόθοι πρὸς μητρὸς ἐνστεφάνου Κυθερεῖης,  
φλέγατε τὴν δωθῆ, μέχρις ἔρει, “Φλέγομαι.”

See note on 98. Wilamowitz interprets the line, ‘make Philinus love another and suffer what Aratus suffers loving him.’ The antithesis of l. 120 seems to suit the other version better.

121. ἀνθος, ‘the bloom of thy beauty.’

122. μηκέτι τοι, ‘then let us no longer watch at his door, Aratus’; cf. Charito, A. ii. 3 ἡμὲς δὲ παρεπάθημεν αὐλεῖαις θύραις προσαγρυπνοῦντες, κ.τ.λ.: Propert. i. 16. 17:

‘Ianua vel domina penitus crudelior ipsa,  
Quid mihi tam duris clausa taces foribus?

Me mediae noctes, me sidera plena (v. l. prona) iacentem,  
Frigidaque Eoo me dolet aura gelu.’

**φρουρέωμεν.** Wilamowitz - Moellendorf (*Aratos von Kos*, p. 186) regards the 1st person as due merely to an identification on Theocritus’ part of himself with his friend. ‘Theocritus,’ he maintains, ‘does not paint an actual scene—the two standing together through the night at the door—*ηὗδε πόδας τρίβωμεν* refers to running after Philinus all day.’ With due respect to so high an authority I cannot but think that this is the very reverse of the truth. *τρίβωμεν* is to be taken literally, Aratus is accompanied by his friend for the ignorance of the object of Aratus’ care was only assumed (cf. ii. 119), and *ὅρθιος δλέτωρ, κ.τ.λ.*, loses all its force if we refer it merely to the reminder that morning has come after a sleepless night in one’s own bed!

123. δέ δέ *ὅρθιος*, ‘and let the morning cockcrow resign another to cruel numb despair.’

124. *νάρκασσων* might also be the chill of morning (cf. Propert. loc. cit.), but the word is commonly used of mental rather than physical torpor.

*διδοίη*: cf. *Iliad* v. 397 εὐτέ μν . . . βαλάν δδύργων ἔδωκεν.

125. *εἰς*: almost = *τοις* though rather more definite. Plato, *Laws* iv. 716 εἰς πράξις μία καὶ ἔνα λόγον ἔχουσα δρχαῖον. Ast, *Lex. Plat.* s. v. *εἰς*. *παλαίστρας* is used metaphorically of the fruitless effort; cf. i. 97.

*ἄγχοντο*: also a metaphor from wrestling. ‘Let one—Molon—be gripped hard in this toil.’

126, 127. ‘But let peace of mind be ours,’ &c. Ap. Rhod. iii. 640 ἀμμι δὲ παρθενίη τε μέλοι καὶ δῶμα τοκήων.

*ἐπιθύμουσα*: cf. ii. 62.

*ἄπει . . . ἐρύκοι*: a relative sentence dependent on an optative of wish, and defining its subject takes the optative without *δέ*: cf. xv. 94: Soph. *Trach.* 954:

Εἴθ' ἀνεμόεσσά τις  
γένοιτο . . . αὔρα,  
τῇσι μ' ἀποκίσσειν ἐκ τόπων.

This dependent clause is not final but *consecutus*, and the optative is due to assimilation, i.e. such a sentence as οὐκ ἔστι θητῶν δστις ἀξεπίσταται becomes μὴ εἴη θητῶν δστις ἀξεπίστατο. But such a consecutive relative, dependent on an optative with *άν*, takes normally the optative with *άν*. Plato, *Rep.* 360 b οὐδεὶς ἀ γέννατο οὔτος διδράματος δις ἀν μείνειεν. Examples to the contrary are dubious or capable of another explanation. [Lysias], i. οὐκέ ἀν εἴη δστις οὐκέ ἀγανακτοῖ : Arist. *Frogs* 98 :

γόνυμον δὲ ποιητῆρι ἀν οὐχ εύροις ζει  
ζητῶν ἀν δστις ρῆμα γενναῖον λάκοι.

λάκοι may either be deliberative, dependent on ζητῶν, or conditional (= γόνυμος ἀν εἴη εἰ τις λάκοι) : cf. viii. 11, note.

130. τὸν ἐπὶ Πύξας : see sketch-map in Preface. The road taken by Theocritus and his friends must therefore have lain to the north of Pyxa. For ἐπὶ Πύξας cf. Xen. *Hellen.* v. 1. 26 ἐδίωκον αὐτὸν τὴν ἐπὶ Προκοπήσου.

132. Ἀμύντιχος : a diminutive of Ἀμύντας (v. 2) ; cf. iv. 20, note.

134. οιναρίστοις : adjct. used substantivally, 'vine leaves. Vid. Index, Adjectives.'

135. κατὰ κρατός, 'and many a branch of poplar and elm swayed and dipped above our heads.' κατά ποτὲ ὑπέρ (τυασσομένων γὰρ ὑπέρθεν καρπὸς ὑπὲρ κεφαλῆς αὐτὸν ἔφευγε φυτόν, *A. Pal.* ix. 377) because downward motion is intended.

- 136. λερόν : cf. viii. 33.

137. κελάρυζε : cf. *Iliad* xx. 261 τὸ δέ τ' ἄκα κατειβόμενον κελαρύζει.

138. αἰθαλίωνες, 'dusky.' *A. Pal.* vii. 196 (Meleager) :

ἄκρα δ' ἴφεζόμενος πετάλοις πριονώδεσι κάλοις  
αἰθίοποι κλάζεις χρωτὶ μέλισμα λύρας.

The word is a diminutive form of αἰθαλός (also αἰθαλέις, αἰθαλέος) ; cf. Ζωτιρίων, xv. 13 ζάντρος : κνάκων, κνακός.

139. ἔχον πόνον : cf. xxi. 187; Hesiod. *Scut.* 305 :

παρ' δ' αὐτοῖς ἵππησες ἔχον πόνον ἀμφὶ δὲ δέθλοις  
δῆμοις ἔχον καὶ μόχθον.

δλολυγών, 'the tree-frog.' δ 'Αριστοφάνης φησὶν δτι πάνυ δλολύζει τὸ ζῷον μάλιστα ἐν τοῖς ἐλάδεσι τόποις καὶ κατὰ νύκτα, Schol. *A. Pal.* v. 291 :

καὶ λιγυρὸν βομβεῦσιν (!) δκανθίδες ή δ' δλολυγῶν  
τρύζει τρηχαλέας ἐνδιάσυα βάτοις.

Aratus, 948 (among signs of rain) ή τρύζει δρθρινὸν ἐρημαίη δλολυγών : where the Scholiast interprets the word to mean δρεον κατὰ τὴν τρυγόνα.

142. ξουθάι : a frequent epithet of bees, of the nightingale (Aesch. *Agam.* 1142) ; of wings (*h. hymn Dīosc.* xiii) ; of wind (Chæremon in Athen. 608 D). ξουθὸς ίππαλεκτρυών, Arist. *Birds* 800 (parody of Aeschyl.). In all passages but the last the word is best taken of sound—'shrill'—only so can we give it a consistent meaning. With ίππαλεκτρυών it may be used of colour ; φουκᾶ πτερὰ ἔχων, Schol. Ar. *Pax* 1177. Dr. Ruther-

ford (on Babrius, 118) writes, 'Originally possessing a precise signification it afterwards dropped out of use till it was taken up by the higher poetry to which the indefiniteness of meaning produced by time had a literary value . . . and the late literary schools ended by assigning to the word the meaning which they fancied best suited the two or three classical passages, but to which the word may or may not originally have had any claim.' 'When I use a word,' Humpty-Dumpty said in rather a scornful tone, 'it means just what I choose it to mean—neither more nor less. . . . They've a temper some of them, particularly verbs—they're the proudest—adjectives you can do anything with but not verbs.' With the whole description, cf. Plato, *Phaedr.* 230 b.

*περὶ . . . ἀμφί*: cf. *Iliad* ii. 305 *ἀμφὶ περὶ κρήνην*: Theocr. xxv. 103, 256: *νόσφιν ὅπερ φιλότητος*, Hesiod, *Scut.* 15.

147. *ἄλευφα*: Horace, *Odes* iii. 8, 10 'corticem adstrictum pice dimovet amphorae.'

*κράτος*, 'neck of the wine jar.'

148. *Νύμφαι Κασταλίδες*. The Nymphs as well as the Muses are patronesses of song; cf. Verg. *Ecl.* vii. 21 'Nymphae noster amor Libethrides' (Conington, *ad loc.*): Theocr. vii. 91.

149. *Φόλω*. According to one tradition Pholus, one of the Centaurs, according to the present Chiron entertained Heracles with a famous old wine given by Dionysus.

150. *ἐστήσατο*: cf. v. 58.

151. *Ἀνάπω*: cf. i. 68.

152. *νᾶας ἔβαλλε*: *Odyss.* ix. 481.

153. *ποστό*: superfluous as in *βαίνει ποστί*, viii. 43; *Odyss.* xvii. 27 *κραυγὰ ποστὶ προβιβάς*: A. Pal. vi. 268 *κατ’ ενοσίφυλλον ὄρος ποστὶ πότνια βαίνεις*, &c.

*ἔπεισε . . . χορεῦσαι*, 'set a dancing'; cf. iv. 11; Herond. i. 8 *τὸς σε μοῖρ’ ἔπειστ ἐλθεῖν*. So *tubeo*, Propert. ii. 6. 17:

'Centauros eadem dementia iussit  
Frangere in adversum pocula Pirithoum.'

154. *διεκρανάσατε*, 'poured from your spring.'

*Νύμφαι*: in v. 148 the Nymphs are not the Muses, but the Nymphs of the fountain Castalia, queen of all fountains, and therefore the source of all fountains. Hence the Nymphs of Castalia are deities of all springs and may be invoked by the waterside in Cos (Wilamowitz-Moellendorf, *loc. cit.* p. 193). According to the Greek custom the wine (v. 147) would be mixed with water from the spring; hence the Nymphs are said to be the givers of the draught.

Recently J. Schmidt (*Rhein. Mus.* 45) has offered a new explanation, taking *νῶμα* metaphorically = a draught of *song*. This would be very obscure in this context among *κρατῆρα*, *νέκταρα*, *διεκρανάσατε*, with no mention of song, although the metaphorical use of *νῶμα* can be easily supported. Pind. *Is.* vi. 1:

*θάλλοντος ἀνδρὸς ὡς ὅτε συμποσίου  
δεύτερον κρητῆρα Μουσάνων μελέων κίρναμεν*

A. Pal. ix. 364 *ὄσσοι γὰρ προχέουσιν διδοτόκου πόμα πηγῆς*.

155 sqq. δλφάσος, 'of the threshing-floor.'  
πτύον, 'winnowing-fan.'

ἀδε γελάσσατ (opt.), parataxis for 'while she smiles holding the sheaves and poppies in either hand.' The words seem obviously to refer to a statue—or rough figure of Demeter—decked with corn and poppies.

### VIII.

The idyll is a simple singing-match between Daphnis and Menalcas, divided into two portions: (a) 33-60 in alternate quatrains of elegiac verse; (b) 63-80 in hexameter verse. Daphnis and Menalcas are the legendary characters of that name (cf. *Id. vi*). Both were the subject of a poem by Hermesianax (see Introd. p. 11), and of one by Sositheus in which Menalcas was represented as vanquished in song by Daphnis. It is impossible to hold that Daphnis and Menalcas are merely names applied to contemporary shepherds, in face of i. 91, of the total absence of character drawing, and especially of ὡς φαντί in v. 2. Various critics have regarded as spurious either portions of the idyll, or the whole, but only on internal evidence of very weak character. So far as the idyll contains verbal peculiarities they are confined to the elegiac part, and the change of metre brings with it change of forms (so αι ἔν, 43, 47, instead of αἱ κε: ἄν, 52, for ἄν, on which M. Legrand lays stress, *op. cit.* pp. 16, 17). The inconsistencies found by Hermann between the first and second songs are utterly trivial, and to an unprejudiced reader unapparent. Wilamowitz argues that 'each idyll is a *separate* picture (*εἶδος*); each *therefore* had a separate title; recurrence of title is *therefore* as good as forbidden; therefore viii and ix (bearing same title as vi) are not genuine.' Could dogmatism and pedantry go further? See further Buecheler in *N. Jahrbücher f. Cl. Philol.* 1860.

1. Compare the setting of *Id. vi*.
2. ὡς φαντί: this shows that the idyll deals with the legendary Daphnis; see Preface.
3. πυρροτίχω: here of the hair of the head, not of the face, as Daphnis and Menalcas are represented as mere lads.
4. ἥστην: Ahrens, *Dial. Dor.* p. 326.

4. ἀμφα συρίσθεν: Verg. *Ecl.* vii. 4:

'Ambo florentes aetatibus, Arcades ambo,  
Et cantare pares et respondere parati.'

6. μοι: cf. i. 136, note; not an ethic dative.
7. I have followed Boissonade's punctuation, which connects δσσον θέλω with νικασεῖν. 'I say I will vanquish you as much as I like in song'; cf. Arist. *Equit.* 713 ἐγὼ δ' ἵκεινον καταγελῶ γ' δσσον θέλω.
10. εἰ τι πάθοις, 'not if you hurt yourself in the singing.'

A pretty use of this well known euphemism is given by Isaëus, i. § 4 εἰ τι πάθος Κλεάννυμος ἄπται. The rhythm of the line is not an exception to the rule of the trochaic caesura in fourth foot (see xviii. 15) since εἴ τι πάθος almost form a single word.

11. ἐστιδεῖν: *vid. Index, Verbs compound; Soph. Elect. 584.*  
καταθένειν = *depono*, 'to stake.'

13. τίνα. δόλος, masc. in the sense of ἀθλον, neut.=prize, is known only from the grammarians, Bekker, *Anecd. xxii. 14* ἀθλος ἀρσενικῶς τὸ ἔργον καὶ τὸ ἀγάνισμα καὶ τὸ ἐπαθλον διαφέρει τε τοῦτο τοῦ οὐδετέρου ὅτι τὸ μὲν οὐδέτερον δῆλος κυρίως τὸ ἐπαθλον, τοῦτο δὲ τὸν ἀγάνισμα. For the optat. εἴη cf. Theognis 84:

τόσσους δ' οὐ δήεις δεχόμενος, οὐδὲ ἐπὶ πάντας  
ἀνθρώπους, οὐδὲ ναῦς μὴ μία πάντας ἄγοι.

Arist. *Thesm.* 871 (parody) τίς ἔχει κράτος δόστι δέβατο: Plato, *Euthyd.* 292 ε τίς ποτ' ἔστιν η ἐπιστήμη ἐκείνη η ήμας εὐδαιμονας τοιήσει (τοιήσει Stallbaum). We should expect ἀν in the relative clause in all these, since the sense required is final or consecutive ('of such a kind as to satisfy us'), cf. Demosth. xx. 161 νομοθετεῖν οἰς μηδεὶς ἀν νεμεσησα, and there is no preceding optative whereto the following is assimilated (see vii. 125). It is hardly possible to regard the optative as one 'of pure generality,' like Soph. *Antig.* 666 δν πόλις στήσεις τοῦδε χρή κλύειν, since this is only a variant from δν ἀν στήση, a form not applicable in the above cases. It is noticeable however that these three optatives occur in a relative sentence dependent on an interrogative or quasi-interrogative. The construction would therefore seem to be parallel to the thorny ἔσθ' οὐν δνες 'Ἀλλερτις ἔις γῆρας μόλοι (Eur. *Alc.* 52) &c. See Sonnenschein, *Syntax*, p. 343 and p. 293, note.

In θησεύμεσθα the middle has reciprocal force, 'stake for each other.'

14. θέσις: lengthened in arsis in fourth foot, cf. xxv. 203; *Iliad* vii. 164 θοῦρης ἐπιειμένοι δλκήν. The second metrical anomaly—the hiatus before ἀμνόν—cannot be justified. ἀμνόν has not the F, nor was it supposed to have it by Theocritus; see v. 24, 144, 148. Hiatus in the fifth thesis is not legitimate even in Homer; see Monro, *Hom. Gram.* § 382. ἀμνόν has probably displaced the true word both here and in v. 15. ἐποσαν Fritzsche: ? βῆνα, a word used by Ap. Rhod. and later poets, *vid. Liddell and Scott*. The hiatus βῆνα ἐπει in 15 would be unobjectionable.

15. χαλεπὸς δ πατήρ: cf. xv. 100. μογερὸν Ὀφεῦχον, Aratus 579 (so p. k, χαλεπὸς θ' Vulg.; *vid. Ameis*).

16. ποθέσπερα: adverbial; cf. v. 44; ii. 100; παρφέ ἀμειβομένω, *Odys.* viii. 379; καλδ μὲν ἡεῖν, Callim. i. 55. But ἐπινύκτια μῆλο νομεύων, *A. Pal.* vi. 262 (Leonidas) is adjective.

17. δ νικῶν, 'the victor'; cf. i. 109.

τὸ πλέον, 'what is the advantage the victor will have?' (not 'the prize'), cf. Thucyd. i. 42. 4 τὸ γὰρ μὴ δόκειν τοὺς δμοίους ἔχωρατέρα δύναμις η τῷ αὐτίκα φανερῷ ἐπαρθέντας διὰ κινδύνων τὸ πλέον ἔχειν: *A. Pal.* xii. 245 τῶν δλλων φύων τοῦτ' ἔχομεν τὸ πλέον.

18. ἑνεάφωνον: with nine reeds; seven was the more usual number. Tibullus, ii. 5. 31 describes its shape:

‘Fistula cui semper decrescit arundinis ordo  
Nam calamus cera iungitur usque minor.’

Reeds of diminishing length were fastened together with wax; cf. i. 129.

καλάν: the epithet is used by Theocritus with remarkable frequency. ‘Every commendation on every subject is comprised in that one word,’ as Henry Tilney says of the much abused ‘nice’; cf. xv. 62; xviii. 26; vi. 14; ix. 25; ii. 73; i. 52; iv. 18; iv. 32; xv. 99, 73; i. 149; ii. 80, &c. Does Theocritus do this in imitation of popular speech?

20. κατθέντιν, ‘I would willingly stake’; see xvi. 67, note.

24. διέμραξέν με: *scil. τὸν δάκτυλον*, the verb taking two accusatives of the person and the part affected; *Iliad* xxii. 181 τὸν δὲ σκότος ὅσσε κάλυψεν: *Aesch. Eumenid.* 88 μὴ φόβος σὲ νυκάτω φρένας, &c.

26. πῶς . . . ἢν καλέσωμες; ‘how will it be if we call?’ cf. *Odyss.* xviii. 223:

πῶς νῦν εἴ τι ξεῖνος ἐν ἡμετέροισι δόμοισιν  
ημενὸς ἀδεί πάθοι;

The usual reading *τῆνόν πως* would be explicable by an ellipse *τῆνος δ αἰπόλος ἢν καλέσωμες*: but while *ἴαν πως* is good Greek is *πως . . . τάν?*

27. φάλαρος, ‘with white face’; see Buttmann, *Lexil.* p. 528.

28. ἐπακούσαται: *vid. vii. 95*; v. l. ἐπακούσας: Cobot ὑπακούσας.

30. ἵκτα: formed on analogy of εὐρύσια Ζεύς, ἵππα Νέστωρ, &c.; ἥχέτα τέττιξ, Hesiod, *Scut.* 393; ἥχέτα βόμβος, *A. Pal.* v. 295.

ών . . . λαχών: cf. ll. 5, 18, 61; xxv. 1; xxii. 114, 180, 87. &c.; Introd. p. 44. This use of rhyme on second and fourth arsis is fairly common in hexameter verse both in Greek and Latin; *Odyss.* x. 145; viii. 230; v. 296; vi. 240; Verg. *Ecl.* viii. 32 ‘o digno coniuncta viro.’ See Fritzsche, Latin edition on viii. 5. For this introductory line cf. vi. 5; ix. 14.

34. πήποκα = πήποκα = πώποτε, Dial. § 4.

35. βόσκοιτ = βόσκοιτε, not -ο: cf. l. 39 πιάνετε.

ἐκ ψυχᾶς: sc. ὑμετέρας, the dells and rivers being regarded as living persons; cf. xxix. 4; Nicet. *Eugen.* σοῦ μὴ φιλεῖν θέλοντος ἐκ ψυχῆς μέσης: Theophrast. *Ch.* 21 οὐκ ἀπὸ ψυχῆς με φιλεῖς.

36. μηδὲν ἔλασσον: ‘no less grace’ (‘non minus pabuli,’ Hiller prosaic); cf. xi. 42.

40. ἄφθονα πάντα: Arist. *Ecl.* 690 πᾶσι γὰρ ἄφθονα πάντα παρέζουμεν: cf. xv. 111, note.

νέμοι: cf. τὰ ὄρη νέμειν, Xen. *Cyrop.* iii. 2. 20 (= to graze the hills with cattle). Kynaston’s translation—‘all his sheep ungrudgingly’—is nonsense.

41-48. In the MSS. ll. 41-43 and 45-47 are transposed each into the other’s place. This is hardly tolerable. ἔνθ' ὅς ἔνθ' αἵγεις

suits Menalcas the shepherd, not Daphnis the neatherd. In line 51 Milo is the subject of Menalcas' verse; therefore l. 43 also referring to him must be given to Menalcas. [The order in the text was proposed by an anonymous critic in a review of Jacobs' edition, *Allgem. Litterat. Zeitung*. Oct. 27, 1808, and is now generally adopted.]

41. ὅς: collective singular.

43. ποσίν: see vii. 153, note.

**Mίλων:** Daphnis and Menalcas are represented in this idyll as mere children (ll. 3, 64). The following verses therefore are not to be understood as expressions of the singer's own feelings and experience; see Hiller's note. This understood, the supposed inconsistencies of the idyll disappear.

45. For the rhythm cf. xx. 6.

46. τὰ νήσα: its younglings.

πλήθουσιν can hardly be considered the right reading. k and other good MSS. have πλησίαι, 'throb,' which yields no sense. πλήθουσιν is feeble after πληροῦσιν in 42, and the conjunction of singular and plural verb with neuter subject is awkward. πληθύει (Meineke) is not much better.

48. αὐότεραι: all is parched and drooping in the loved one's absence. αὐός, cf. Arist. *Lysist.* 385 αὐός εἰμι ἡδη τρέμων: Soph. *Elect.* 819 δῆθιος αὐανῶ βίον: cf. Verg. *Ed.* vii. 55.

49. ἀνερ, 'lord of the flock'; τὸν τριετῆ κραδὸν τὸν μέγαν δὲ ἡγεῖται πρὸς τὴν νομήν, Lucian, i. 210; Verg. *Ed.* vii. 7 'vir gregis ipse caper.'

Strictly ὁ = ὅθεν, cf. iii. 26 ὁπερ: iii. 10 ὁ (Ahrens, *Dial. Dor.* p. 374); but no sense can then be made, and we must take it = οὐ (cf. i. 105), allowing a false form for the Doric ḡ. 'Go, lord of the flock, where the wood is deepest—and come ye to the water, kids;—for there is he; go stump-horn and say:—,' i.e. the goat is sent with a message to Milo.

53. Most editors give this verse to Menalcas, marking a lacuna of four lines in which Daphnis should have replied in lines closely resembling 49-52, just as hitherto the quatrains have answered one another phrase for phrase. But that a verbal correspondence was not always required is shown by Verg. *Ed.* vii. 41-44 compared with 37-40. The correspondence of sense is sufficiently obvious, and it is hard to conceive the singer of this perfect verse returned defeated (l. 82).

53. Χρύσεια. Κράσεια is read (by conjecture) by Ahrens and subsequent editors, except Paley. But the mixture of historical names with legendary in a poem of which the scene is legendary is not in place. χρύσεια is abundantly supported by Pind. *Nem.* viii. 37, which Paley quotes, χρυσὸν εὐχονται πεδίον δέ τεροι ἀπέραντον: and *Odyss.* iv. 129 χρυσοῖο τάλαντα. With the whole compare Tyrtaeus, xii. 3-8:

οὐδὲ εἰ Κυκλώπων μὲν ἔχοι μέγεθος τε βίην τε  
νικῷν δὲ θεῶν Θρηνίουν Βορέην,  
οὐδὲ εἰ Τιθανοῖ φυήν χαριέστερος εἴη  
πλουσοίν δὲ Μίδεων καὶ Κισύρεω μάλιον,  
οὐδὲ εἰ Τανταλίδεων Πέλοπος βασιλεύτερος εἴη  
γλώσσας δέ Ἀδρήστου μειλιχθύην ἔχοι.

56. Σικελάν ἐς δλα: most easily construed with ἀσομαι. To join it to ἔσορῶν involves an awkward change of construction. Note the exquisite sound of these lines produced by the recurrence of the open *a*; cf. xi. 43. With the picture cf. Horace, *Epist.* i. ii. 10:

‘illic vivere vellem  
Oblitusque meorum obliviscendus et illis  
Neptunum procul e terra spectare furentem.’

And Marlowe's:

‘We will sit upon the rocks,  
And see the shepherds feed their flocks.’

57-60. This stanza obviously belongs to Daphnis (cf. 59 παρθενικᾶς and 47), but this gives Daphnis a stanza too much. Either then four lines of Menalcas' are lost after 56, or we must divide the quatrain between the two singers, giving the first couplet to Menalcas, the second to Daphnis, who then finishes his rival's stanza for him. This latter is not very probable, though not impossible; Vergil paraphrases the verse, *Ecl.* iii. 80.

58. ἀγροτέροις: substantival, ‘to wild things.’

59, 60. Cf. Callim. *Epig.* 52:

τὸν τὸ καλὸν μελανεῦντα Θεόκριτον, εἰ μὲν ἔμ’ ἔχθει,  
τετράκι μισοῖς, εἰ δὲ φιλεῖ, φιλέους.  
ναίχι πρὸς εὐχάριτες Γανυμῆδεος, οὐράνιε Ζεῦ·  
καὶ σύ ποτ’ ἡράσθης· οὐκέτι μακρὰ λέγω.

It is hardly possible in this epigram to refuse to see a reference to Theocritus the poet. Besides the coincidence of phrase in the last line we have the use of *τὸ καλὸν* (see iii. 3, note), and the Doric form *μελανεῦντα*, and the not common name *Θεόκριτος*. The theory has been advanced, that the epigram is to be interpreted as referring to Callimachus' and Theocritus' friendship and community of view in regard to literary questions (*vid.* Introd. pp. 26, 27). The plausibility of this is in no way weakened by the fact that the epigram is an expansion of the line *ἡ καλὸς Θεόκριτος· οὐ μόνος ἀνθρώπων ἔρας*, Bacchyl. fr. 25.

61. δι’ ἀμοιβαίων = *alternis*; cf. διὰ βραχέων, Isoer. 122 b, &c.

64. μικκός = *μικρός*.

65. Λάμπουρε: *ἡ λαμπρὰν οὐρὰν ἔχων ἡ . . . παρὰ τὸ λάμπουρις ίσως εἴναι ἐπειδὴ . . . λάμπουρις γὰρ ἡ ἀλώπηξ*, Schol.

κύνος: the syllable is lengthened in arsis; cf. i. 115.

67. ταὶ δ’ οἶς: cf. i. 151, note.

κορέσσασθαι, ‘to sate yourselves.’

68. οὐτὶ καμέιοθ’, ‘ye will not be weary—or famished—when it grows again’; Verg. *Georg.* ii. 201:

‘Et quantum longis carpent armenta diebus  
Exigua tantum gelidus ros nocte reponet.’

70. ἀποθῶμαι, ‘that I may set me some aside in cheese baskets’; cf. *Odyss.* ix. 246.

72. γάρ: cf. v. 82, 90.

σύνοφρυς: *Anacreont.* 15:

τὸ μεσόφρυν δὲ μή μοι  
διάκοπτε μήτε μίσγε·  
ἔχέτω δ', ὅπως ἐκείνη,  
τὸ λεληθότας σύνοφρυν,  
βλεφάρου ίτυν κελαινήν.

Note that the songs of the two rivals here correspond in nothing, save length. *Daphnis* is the more fanciful.

73. παρελάντα: cf. v. 89, note.

καλὸν καλόν: cf. vi. 8 τάλαν τάλαν: *A. Pal.* xii. 130 εἴπα καὶ  
ἄν πάλιν εἴπα καλὸν καλόν.

74. οὐ μάν οὐδέ . . ., 'and yet I answered her not a word to tease her.' τῶμπικρον (see crit. note) is accusative in apposition to the sentence (*τὸ ἔμπικρον*).

ἐκρίθην δέπο: a post-classical use for ἀνεκρανάμην.

76. τὸ πνεῦμα: the breeze. [Hiller says 'scilicet τὰς πόρτιος.']  
79, 80. Cf. xviii. 29; Verg. *Ecl.* v. 32:

'Vitis ut arboribus decori est, ut vitibus uvae,  
Ut gregibus tauri, segetes ut pinguibus arvis.'

The form of couplet is somewhat common; cf. *A. Pal.* ix. 65:

γῆ μὲν ἕαρ κόσμος πολυδένδρον· αἰθέρι δ' ἀστρα  
Ἐλλάδι δ' ἥδε χθών· οἶδε δὲ τῇ πόλει.

Auctor, *Epigramm. Homer.* 13:

ἀνθρὸς μὲν στέφανος παιδες, πύργοι δὲ πολῆς,  
Ἴπποι δ' ἐν πέδῳ κόσμος, νῆσοι δὲ θαλάσσης.

82. ἀδύ τι: cf. i. 1, note.

84. τὰς σύριγγας: each had staked a pipe (ll. 18, 21); the victor therefore takes both.

85. ἄμα with αἰπολέόντα: cf. Xen. *Anab.* iii. 3. 10 οἱ βάρβαροι καὶ φεύγοντες ἄμα ἐτίτρωσκον.

λῆσ is subjunctive.

86. 'I will give you that stump-horned goat for thy wage.'

τὰν μιτύλαν, τὰ δίδακτρα are in apposition. Both nouns have the article since the sentence represents an 'identical proposition,' τὰ δίδακτρα ἔσται ἡ μιτύλη: Plato, *Gorg.* 489 ε τὸν δελτίους πότερον τοὺς φρονιμωτέρους λέγεις ἡ δλλούς τινάς;

87. ἀμολγά (the milk-pail). For scansion cf. *Διοκλέδ.* xii. 29; *φονέα*, Eurip. *Hec.* 882; ὑπὲρ κεφαλᾶς, 'brim full.'

89. ἀλοιτο. For the simile cf. *Odyss.* x. 410:

ὅς δ' ὅτ' ἀν ἀγραυλοι πόρμες περὶ βοῦς ἀγελαίας,  
ἔλθούσας ἐς κόπρον, ἐπὴν βοτάνης κορέσανται,  
πᾶσαι ἄμα σκαίρουσιν ἐναντίαι . . .  
. . . ὡς ἐμὲ κείνοι, ἐπεὶ ίδον δρθαλμοῖσι,  
δακρυόεντες ἔχυντο.

The optative is used without ἀν as in ii. 34; Ap. Rhod. i. 767 δ καὶ δηρόν περ ἐπ' ἐλπίδι θήσαο.

91. γαμεθέσια: a new form for γαμηθέσια. So εύρεμα for εύρημα (Hedylus), σύνθεμα for σύνθημα (*Id.*), ἀνθέμα for ἀνθημα, φωνέστης (*A. Poi.* v. 303). The simile is strange and not fully justified by such expressions of the hardships of married women's lot as Euripides in Stobaeus, lxviii. 19:

ἀθούμεθ' ἔξω καὶ διεπιπολάμεθα  
θεῶν παρροών τῶν τε φυσάντων ἀπο  
αἱ μὲν ἔνους πρὸς ἄνδρας αἱ δὲ Βαρβάρους

(quoted by Hiller); or Tibullus, iii. 4. 31:

Ut iuveni primum virgo deducta marito  
Inficitur teneras ore rubente genas;

since here we required an expression of *disappointment*. There is no emendation at all satisfactory. Dahl's νύμφα γαμβρῷ δάχοτο gives a good sense, but has no palaeographical probability. I suggest νύμφαν γα μεθέις, so would one grieve relinquishing his bride (*rīs* omitted, cf. xvii. 40, note).

92. Cf. Verg. *Ed.* vii. 70.

93. Ναῦσα γάμεν. It is useless to attempt to reconcile this with the Daphnis legend, cf. *Id.* i and vii. The story appears in many forms; we have here to deal with another version.

ἄκρηβος: cf. πρώτηβος, *Odyss.* i. 431.

## IX.

On the interpretation of this poem, see Introd. pp. 22, 23. I have there set forth the view which alone seems to explain the poem, that it is merely a specimen poem written in order to afford an opportunity for the personal references of ll. 22-*fin*. Hence the slight nature of the two introductory songs. The whole idyll has been rejected as spurious by Weise, and the majority of editors reject all except 7-27. The theory which I have defended accounts for all but the introductory six lines; they are to all appearance spurious and added by an editor who wished to introduce in some fashion the person who speaks in l. 22. The hand of the unskilful interpolator is betrayed by the otiose repetitions: 1. βουκολιάζεο = 5. βουκολιάσθεν; by the clause *τὸν δὲ φόδας ἀρχεο* repeated in l. 2 (not a Theocritean touch but found, e.g. Callim. v. 13-15; *Epig.* 63; *Epit. Adon.* 51, 54, 58); by the sense of ὥφείτες in 3; by the extraordinary number of variants in the MSS.; by the rhythm of line 1. βουκολιάζεο and the heavy *τὸν δὲ φόδας*; and by the monotony of rhythm throughout; each of the first five lines has the weak caesura followed by a comma or colon: none has 'bucolic caesura.' The poem began, therefore, without introduction. There is no internal evidence of any weight against the rest of the poem (*vid.* notes on 21, 28, 29). See further Legrand, *Étude sur Théocrite*, p. 9 (following Brücker he rejects the whole); Buecheler, *Jahrbücher für Class. Philol.* 1860.

1. 2. Vergil, *Ec.* iii. 58 'Incipe Damoeta : tu deinde sequere Menalca.' The resemblance cannot be accidental, and Ahrens' opinion that the writer of these lines imitated Vergil has nothing to commend it. Therefore these lines, though spurious, were regarded as part of the poem in Vergil's time.

3. ὑφέντες τοῖς βουσί : cf. iv. 4; *Odys.* ix. 245 ὑπὸ δ' ἔμβρυον ἡκεν ἐκάστη.

ὑπό. Instead of repeating the verb ὑφέντες only the preposition is repeated, cf. *Odys.* viii. 70; but in ὑφέντες στείρωσι ταύρων the verb has not the same sense as at the beginning of the line, and must = *clanculum milentes* (Fritzsche) unless we impute a curious ignorance to the author of the line.

4. φύλλοισι, 'in the leaves strewn on the ground.' *Odys.* vii. 287 :

ἔνθα μὲν ἐν φύλλοισι φίλοι τετιημένος ἥτορ  
εὖδον πανύχιος.

*Longus*, ii. 31. 3 τὰ κρέα ἔθηκαν ἐν τῷ λείμωνι ἐν τοῖς φύλλοις.

6. ἐκ τόθεν : cf. *Ap. Rhod.* ii. 533 ἐκ δὲ τόθεν. I have taken this in preference to ἐκ ποθεν (Ahrens after Briggs) or ἐκποθεν (Briggs) as giving a better antithesis to δὲλλαθεν ('from that side').

7. The names are the same as in viii, Daphnis also in vi, but here are applied to actual shepherds of Theocritus' own day, though not perhaps without an intention of marking the poem as somewhat conventional.

8. κῆγών : cf. i. 65 Θύρσις δόξ' ὡς Λίτνας, καὶ Θύρσιδος ἀδέα φωνά.

9. Daphnis sketches the comfort of his retreat in summer: Menalcas answers with a picture of winter cosiness.

παρ' ὕδωρ : cf. viii. 78.

νένασται, 'piled high.' Arist. *Ecc.* 840 κλῖναι τε σισυρῶν καὶ δαπίδων νενασμέναι.

10. ἐκ δαμαλᾶν δέρματα, 'skins from my goats.' For the adverbial equivalent ἐκ δαμαλᾶν added to a noun (here instead of genitive alone), cf. Aesch. *Eumenid.* 183 μέλαν' ἀπ' ἀνθράκων ἀφρόν : *Batrachom.* 37 τόμος ἐκ πτέρυνης. Cf. note on ix. 34.

'ἀπάντα videtur corruptum. ἀπ' ἄκρα quod in p legitur est sine dubio glossema ad ἀπὸ σκοτιᾶς adscripta et a librario in textum illata.'—Ziegler. ἀπώσας, Meineke (so Buecheler and Hiller), but this is a weak word to attach to λύψ and ἔτινας.

13. 'I care for summer's heat as much as two lovers care to heed their parents' words.'

μύθων is used somewhat contemptuously. Contrast Aesch.

*P. V.* 40 :

ἀνηκουστεῖν δὲ τῶν Πατρὸς λόγων  
οἶον τε πῶς ; οὐ τοῦτο δειμαίνει πλέον ;

15. Αἴτνα μάτερ ἔμά. This fixes the scene of the poem as Sicilian. Pindar, *P. viii.* 140 Αἴγινα φίλα μάτερ : *Isth.* i. 1 μάτερ ἔμα χρύσασπι Θήβα.

19. πυρὶ δρυΐνῳ, 'a fire of oak logs.' Cf. Verg. *Aen.* xi. 786 'pineus ardor': Mosch. *Europ.* 36 φοδέη φυή : Tryphiod. 214 πευκήντος πυρός : Theocrit. *Ep.* v. 4 κηροδέτῳ πνεύματι : Leonidas, vi. (A. Pal. vii. 273) αἰγίεσσα καταγίς (*from off the cliff*). More

strangely, Antipater, *Ep.* 28 δρυίνῳ σπειδόμενος μέλιτι (*from the oak*).

ζεῖ: better than the ‘correction’ ζεῖ in spite of the neglect of ‘bucolic caesura.’ The spondee—held on—gives the hissing sound of the boiling pot.

20. χειμάνοντος: impersonal, ‘when it is wintry.’ Xen. *Hellen.* i. 1. 16 ὥντος: Arist. *Eccl.* 401 καὶ ταῦτα περὶ σωτηρίας προκειμένου. For the picture of a cosy fireside in winter, cf. Eurip. *Cyclops* 329:

ὅταν δὲ βορρᾶς χιόνα Θρύκιος χέρ,  
δοράισι θηρῶν σῶμα περβαλλάν ἔμον  
καὶ πῦρ ἀναίθεν, —χιόνος οὐδέν μοι μέλει.

Longfellow, *Hiawatha*:

‘Four great logs had he for fire-wood,  
One for each moon of the winter,  
And for food the fishes served him.  
By his blazing fire he sat there,  
Warm and merry, eating, laughing,  
Singing, O Kabibonokka (*the north wind*),  
You are but my fellow-mortal.’

20, 21. ‘And I respect not winter more than old Toothless cares for nuts with cream cheese by him’; a quaint simile. For the ἄνυλος, see Philoxenus, Δεῖπνον (Bergk, *Anth. Lyr.*), iii. 5.

οὐδ' ὅσον, ‘not a whit.’ A common expression in the Alexandrian writers. Ap. Rhod. i. 290 οὐδ' ὅσον οὐδ' ἐν ὑνείρῳ ᾖσάμην, ‘I never thought, no not in dreams’: id. ii. 190 ἀλλοτε φορβῆς οὐδ' ὅσον ἀλλοτε τυτθόν: Callim. ii. 37 οὐποτε Φοῖβον θηλείγο' οὐδ' ὅσον ἐπὶ χνόος ἡλθε παρειᾶς, &c. It is probably in origin elliptical; ‘Not so much as a snap of the fingers.’ Arist. *Wasps* 213 τί οὐκ ἀπεκοιμήθημεν ὅσον ὅσον στίλην;

ἢ ναδός. The omission of the comparative (before ἢ) is strange here, though an idea of preference is slightly implied in ὥραν ἔχω. But cf. Pseudo-Phocyl. 82 καλὸν ἐνίσειν ταχέως λιταῖοι τραπέζαις ἢ πλείσταις θάνατοις Βραδυνόσταις παρὰ καιρόν. So οὐδέν is used for οὐδὲν ἄλλο: Aeschines, i. 51 οὐκ ἀ ἀκνηστα αὐτὸν οὐδὲν αἰτιάσθαι ἢ δπερ: Plutarch, *T. Gracch.* vi. οὐδὲν ἢ τὸν λιβανωτόν.

26. Ικαρίασι: this—the reading of the best MSS.—may now be kept. We have seen that Theocritus was in Cos for some years, and visited among other places Miletus, where his friend Nicias lived. Why should we not allow him a fishing excursion further afield as far as Icaros, where he found this splendid shell, so large that it provided a bite for each of the party of five? The shell he kept as a curio, and now gave it away on his return to his Sicilian home. Bergk's Τικαρίασι (*Tikarias*, Meineke, *et alii*) would place the fishing expedition at Hyccara in Sicily (*Thucyd.* vi. 62).

28. ‘Muses of the country side farewell, and make known to the world the songs which once I sang to those my shepherd friends’ (*vid. Introd. l. c.*). νομεῦσι are Theocritus’ pseudo-shepherd friends in Cos, to whom he sends some of his work.

**μάλα χαίρετε**: cf. i. 144; xv. 149.

**φαίνετε δ' φέδας**: *Odyss.* viii. 499 δ' ὅρμηθεὶς θεοῦν ἥρχετο,  
φαίνετε δ' δοιδήν: Plato, *Phaedr.* 259 b γενομένων δὲ Μουσῶν καὶ  
φανεῖσης φέδης. The Muses must give their sanction, and 'im-  
primatur' to the poet's work. No exception need be taken to the  
form φέδη for δοιδή here since it appears not in the bucolic  
song itself but in an envoie of the poet's own.

29. **παρών**: when in Cos.

30. The general connexion as explained, Introd. p. 23, is  
'Give to the world my song lest I be accused of dishonesty.'  
**ἀλοφυγγάν** is explained by Hesych. as **φλυκτίς** ('a blister') ἐπὶ<sup>1</sup>  
τῆς γλώσσης, and Schol. κ says σταν αὐτῇ γένηται ἐπὶ τῇ γλώσσῃ  
εἰλάθασιν αἱ γυναῖκες λέγειν ὡς ἀποτελεῖσάν σοι μερίδα οὐν ἀπέδακας,  
'that you have not paid back honestly what was given into  
your keeping.' Theocritus is the servant of the Muses (*ὑπακούος*  
Πιερίδων, Ap. Rhod. iv. 1379), and has accepted as a charge upon  
him the inspiration which they give. Therefore he prays them  
to be with him and give their authority to the songs he  
publishes, vouching for the fair payment of the debt. **φύστις**  
then cannot be right, and we must take the conj. **φύσω** (Briggs  
and Graeef). **μηκέτι**, however, is right (*μήπω*, Ziegler). The  
debt has long been unsatisfied, but shall be so no longer.

34. 'Neither sleep, nor the sudden burst of spring sweeter.'  
**ἴγανιν** is used in place of adjective, cf. xxiv. 111. **Ἀργόθεν**  
**ἄνδρες**: Aratus 1094 **ἡτειρόθεν ἄρτηρ**: *Iliad* vi. 450 **ἄλγος ὀπίσσων**:  
Demosth. 835 **ἄρδην ὀλεθρός**: Arist. *Clouds* 1120 **ἄγαν ἐπομβρία**.  
When so used the noun cannot have the article, unless the  
adverb is placed in the attributive position, i. e. **ἡ ἐπομβρία**  
**ἄγαν** is not Greek.

35. It is better to take **τόσσον** as demonstrative, and regard  
the sentence as irregular in construction, cf. xii. 3-8, than  
to take it as relative (*as*), vid. note on xxii. 199. The sentence  
gains considerably in energy.

36. Cf. Horace, *Od.* iv. 3. 1:

'Quem tu Melpomene semel  
Nascentem placido lumine videris';

but the resemblance of the rest is slight. The thought is  
rather like that of Propertius, iii. 16. 11:

'Nec tamen est quisquam sacros qui laedat amantes;  
Scironis media sic licet ire via.  
Quisquis amator erit Scythicus licet ambulet oris;  
Nemo adeo, ut noceat, barbarus esse volet.'

The lover and the favoured of the Muses bear alike a sacred  
inviolable life.

## X.

There is very little evidence for the date or place of com-  
position of this idyll. The scene is, however, probably Coan.  
Polybotes (l. 16) is a Coan name; and the use of **Σύπαν** (l. 26),  
and the mention of Lityenses (l. 41) are more appropriate to

the eastern islands than to Sicily. On the other hand Theophrastus states that the cactus (*vid. l. 4*) was only found in Sicily. It is one of the more realistic poems, and consists of a dialogue between two reapers, Milo and another (*Battus* acc. to Scholiast). Battus is in love and cannot work ; urged by his companion he relieves himself by singing a sentimental love song to his Bombyca ; but meets with small sympathy from Milo, who shows him what a labourer's song should be—a string of rustic maxims in the style of Hesiod, on crops and weather and overseers.

1. **Βουκαῖς.** Fritzsche makes this a proper name, and **βοῦκος** (l. 38) a shortened form of the same. Nicander, however, certainly uses **βουκαῖς** as a common noun. *Theriaca*, v. 5 πολύεργος ἀρτρέψ βουκαῖς τε . . . καὶ δροτύτος. Eustathius on *Iliad* xiii. 824 explains both **βουκαῖς** and **βοῦκος** as = ἄγριος. Schol. k on 37 says Nicander used **βοῦκος** = **βουκόλος**, and the false reading **βουκέλος** in that verse is obviously a gloss (Nicander, fr. 35 **βουκαῖοι** ζεύγεσσιν ἀμορθεύοντιν δρήσων). It is impossible in face of this evidence to make **βουκαῖς** a proper name ; and we must regard **βουκαῖς** and **βοῦκος** as a doublet like **δειλός** **δείλαιος**, **ἔρυθρός** **ἔρυθραιος**, and probably as adjectives = **ἄγριος**.

**τεπόνθεις** : from **τεπόνθω**. These forms are said to be Sicilian, but are found in Greek of all ages and districts. **δεδούκω**, Theocr. xv. 58 ; **πεφύκει**, xi. 1 ; **ἴστηκω**, Anthol. Append. 65. In participle—**ἀνάγοντα**, Herond. vii. 101 ; **κεκλήγοντες**, Quint. Smyrn. xii. 58, &c. (? *Iliad* xvi. 430) ; **ἔρργοντες** **ἴσικώς**, Hesiod, *Scut.* 227 ; **τεπυποντες**, Callim. iii. 61. Cf. **ἐμέμηκον**, *Odys.* ix. 438 ; **ἐπέφυκον**, Hesiod, *Theog.* 152 ; *Scut.* 76.

2. **ἴόν**, 'your.' The possessive pronouns become utterly confounded in late Greek : **ἴός** = **tuus** here and xxiv. 36 ; xxii. 173 ; Quint. Smyrn. vii. 294 = **suis** (plural), Quint. Smyrn. ii. 264 (Theocr. xxvii. 26) = **noster**, Ap. Rhod. iv. 203. There are possibly traces of this in Homer ; *Iliad* xiv. 221 σῆσι : MS. D has **ἡσι**. So **ἴοι** = **mei**, Ap. Rhod. ii. 635 ; **ἴοι αὐτῷ** = **michi ipsi**, Ap. Rhod. iii. 99 : **օρίσι** = **nobis**, Id. ii. 1278 ; **σφέτερος** = **tuus**, Theocr. xxii. 67 = **meus**, xxv. 162 = **suus** (singular), Bacchyl. iii. 36 and often (not in Homer) : **ὅς** = **tuus**, Callim. iii. 103 = **meus** (Mosch.) Megara 77 &c. Cf. Monro, *Hom. Gram.* § 255.

**δύνα**: for **δύνασαι**, cf. Soph. *Philoct.* 798, &c. ; **ἐπίστη**, Pind. Cf. Rutherford, *N. Phryn.* p. 463.

**δγμον**, 'swathe' ; cf. *Iliad* xi. 68 :

οἱ δὲ ἀμητῆρες ἐναντίοις δλλήλουσι  
δγμον ἐλαύνοσιν ἀνδρὸς μάκαρος κατ' ἄρουραν  
πυρῶν ἡ κριθέων τὰ δὲ δράγματα ταρφέα πίπτει.

Cf. *Odys.* xviii. 366 *sqq.*

3. **ἄμα λαοτομεῖς** : Quint. Smyrn. viii. 279 :

ῶς δ' ὅπότ' αἰχηὸς μεγάλης ἀνὰ γουνὸν δλωῆς  
δρχατον ἀμπελέντα διατμήξωσι σιδήρῳ  
σπερχόμενοι, τῶν δ' ισον δέξεται εἰς ἔργον.

4. κάκτος ἔτυψε: cf. Philetas, fr. (quoted Introd. p. 11); Theophrastus, *H. Pl.* vi. 4. 10 states that the cactus was peculiar to Sicily, ἐν δὲ Ἑλλάδι οὐκ ἔστι. Does he include the islands in Ἑλλάς? vid. preface to this idyll.

5. δείλαν τυ καὶ ἐκ μέσω ἀμαρος. ‘καί, se corrigentis est; “vesperi et a meridie eris” non significat “atque adeo,” Hermann, *Opusc.* v. τυ is rather contemptuous, ‘what will you be like?’

ἐκ = ‘after.’ ἐξ ἡστὸς λείβειν οἶνον, Hesiod, *Erg.* 724.

7. δύφαμάτα, ‘who can reap till late.’

8. ποθέσαι τινὰ τῶν ἀπεόντων: masc. not neuter. Battus tries to break the subject delicately; ‘have you never longed for some absent—friend?’

11. μηδέ γε συμβαίη, ‘no, and may it never’; Arist. *Frogs* 1045 ΕΤ. μα Δι' οὐδὲ γέρη ήν τῆς Ἀφροδίτης οὐδέν σοι. ΑΙ. μηδέ γ' ἔπειται.

γεῦσαι, ‘to give a taste of.’ χαλεπόν, ‘a bad business.’ The phrase is either a recognized proverb or modelled on such. It is noticeable that a large proportion of Greek proverbs form the last half of a hexameter, e.g. κακὰ μὲν θρῖψες κακὰ δὲ ίπτες· ξύλον ἀγκύλον οὐδέποτε δρθόν· σὺν Ἀθηνῷ καὶ χέρᾳ κίνει (God helps them that help themselves).

12. ἔραμαι ἄνδεκαταιος, ‘I have been in love for ten days.’ The present is used as with πάλαι, Herond. iii. 38 ἡ τριταῖος οὐκ οἴδεν τῆς οἰκίης τὸν οὐδέν.

13. ἐκ πίθω. παροιμία ἐπὶ τῶν ἀφθονα ἔχόντων, Schol.: Herond. iv. 14 οὐ γάρ τι πολλὴν οὐδὲ ἔτοιμον δυτλεῦμεν.

δῆλον, ‘it is clear’; cf. δῆλον δῆτι in orators.

ἄλις δέος. The accus. with ἄλις occurs rarely in Classical period, always in Alexandrian, e.g. ἄλις δάλον, Callim. i. 84.

14. δοκαλα πάντα, ‘all is unhoed before my doors.’ ἀπὸ σπόρου, ‘from seed-time.’ Harvest began in May (see Hesiod, *Erg.* 383), so this must refer to the spring sowing, when the sun enters Taurus (April 20 now); cf. Verg. *Georg.* i. 215:

‘Vere fabis (beans) satio: tum te quoque, Medica (lucerne), putres  
Accipiunt sulci, et milio (millet) venit annua cura:  
Candidus auratis aperit cum cornibus annum  
Taurus.’

15. λυμανεται, ‘tortures’; Arist. *Frogs* 59 τοιοῦτος ἴμερός με διαλυμαίνεται.

ά Πολυβώτα: sc. παῖς. The slave girl of Polybotes, not the daughter.

16. παρ’ Ἰπποκίων, ‘in Hippocion’s farm’ · cf. xiv. 14.  
17. Solon, xiii. 27:

τοιαύτη Σηνὸς πέλεται τίσις, . . . . .

αἰεὶ δὲ οὐκ ἐλέηθε διαμπερές, δόστις ἀλιτρὸν  
θυμὸν ἔχῃ.

Schol. κ παροιμῶντες ἐπὶ τῶν διδόντων δίκην τῆς ἀμαρτίας, ‘your sin has found you out.’ πάλαι is to be joined with ἐπεθύμεις, what

you desired before. πάλαι can refer to comparatively recent events; see Soph. O. T. εἴνων ἀς δούτην πάλαι. Milo regards Battus' attainment of his desire as a heaven sent punishment for his sins.

18. μάρντις καλαμαῖα: a grasshopper (cf. use of σερῆφος, Liddell and Scott, s.v.). So Milo calls Bombyca from her bony leanness.

τὸν νῦκτα: accus. of time.

χροῖξεῖται = συγκοιμηθήσεται, vid. Hiller and Paley, *ad loc.*

19. αὐτός, 'alone'; cf. ii. 89; Arist. *Acharn.* 504 αὐτὸι γάρ ἐσμεν.

22. καὶ τι κόρας, 'and strike up a love song to your girl.' The gen. κόρας depends on μέλος: cf. Pind. *Isth.* i. 21 Ιολάου ὑμψ: Demosth. *De Cor.* § 100 στρατείας ἀς ἀπάσας τῆς τῶν Ἐλλήνων σωτηρίας πεποίηται η πόλις where τῆς σωτηρίας depends on στρατείας.

δόνοι οὐτῶς ἔργαζῃ: song will relieve your thought and you will work the better; so Propert. i. 9, *ad fin.* 'dicere quo pereas saepe in amore levat.'

24-37. The song falls naturally into couplets, as that in *Idyll* iii into groups of three lines, *Introd.* p. 39.

24. συναείσατε: vid. on ix. 28.

μοὶ is governed by the συν-; cf. Thucyd. viii. 16 ξυγκαθήρουν αὐτοῖς, &c.

25. ποεῖτε (k): Theocritus has the first syllable short, viii. 18; x. 38; iii. 9, 21: xxix. 24; xiv. 70. The MSS. vary in each case between ποεῖν and ποεῖν.

27 sqq. Cf. Lucretius, iv. 1151 sqq.; Longus, i. 16 μέλας εἰμί· καὶ γάρ δὲ νάκινθος· δλλὰ κρείττων: Nonnus, xxxiv. 118:

Χαλκομέδην μὲν ἀνατεῖ· ἔγώ δέ σε μοῦνος ἐνίψω  
Χρυσομέδην δὲ κάλλος ἔχεις χρυσέης Ἀφροδίτης.

28. ἡ γραπτὴ νάκινθος. The iris sprang from the blood of the dead Hyacinthus, slain by Apollo, and bore on its edge the letter Τ: Verg. *Ed.* iii. 106; Milton, *Lycidas*:

‘His bonnet sedge,  
Inwrought with figures dim, and on the edge  
Like to that sanguine flower inscribed with woe.

A second legend made the flower spring from the blood of Ajax, and interpreted the writing as αἱ αἱ. Euphorion, fr. 36:

τορφωρέη νάκινθος, σὲ μὲν μία φῆμις δοιάνω  
‘Ροιτέρης ἀμάθοισι δεδουπότος Αἰακίδαο  
εἴαρος δυτέλλειν γεγραμμένα κακύουσαν.

29. τὰ πρώτα λέγονται, 'they are chosen to be the first in the garlands.' The subject is τὰ ιον καὶ ἡ νάκινθος. For τὰ πρώτα cf. Arist. *Frogs* 421:

γυνὶ δὲ δημαγαγγεῖ  
ἐν τοῖς ἀνω νεκροῖσι,  
κάστον τὰ πρώτα τῆς ἐκεῖ μοχθηρίας.

= the pick of the rascals.

31. δέντι τίν: cf. ii. 40.

32, 33. 'Would that I had the fabled wealth of Croesus: our statues would be standing in gold to Aphrodite.' ἀνακεῖσθαι used for passive of ἀνατίθεμαι (middle). For the use with the person whose statue is dedicated as the subject cf. Lycurgus, *In Leocr.* § 51 οὐ ταῖς ἀγορᾶς ἀθλητὰς ἀνακείμενος: Plato, *Phaedr.* 236 b πλείστος ἄξια εἴπων τῶν Λυσίου παρὰ τὸ Κυψελεῖον ἀνάθημα σφυρήλατος ἐν Ὀλυμπίᾳ στάθητι. The protasis of the condition is supplied by a wish; cf. *Odys.* i. 265, &c.; Theocr. v. 44. The form of wish must of course be assimilated to the form of if-clause which would have been used. Hence Paley's εἰ γάρ οὖτις is ungrammatical.

34. 'You with your flute and a rose or apple; I with fine dress and new shoes on my feet.'

ἢ μᾶλον τύ: so Ahrens with the best MSS. The Vulgata ἢ τύγε μᾶλον gives a better rhythm, but does not give a sufficiently prominent place to the pronoun.

τὸς αὐλώς: cf. l. 16. In the second line καυνός is usually supplied to σχῆμα from καυνάς, but σχῆμα by itself means a fine dress. Alciph. i. 34 ἐξ οὐ φιλοσοφεῖν ἐπενόργας σεμνός τις ἔγένον . . . εἴτα σχῆμα ἔλαν καὶ βιβλίδιον μερὶς χείρας εἰς τὴν Ἀκαδημίαν σοβεῖς (Wuestemann). The Scholiast (and some modern editors) take σχῆμα of a dancer's poise; it could not mean this without further definition. It is probably merely confusion on the Scholiast's part that makes him write ἔγώ δὲ καλὸν ἀνθος εἰχον ἄν. If anything were lost it would have to be two lines, and the symmetry of sense and style would not allow of this.

35. ἀμύκλας: Amyclean shoes. Things are constantly called from the place of their origin, e.g. Ἀχαιάς (fetters), Herond. v. 61, in English, 'Hollands,' 'Newfoundlands,' 'Skyes,' 'St. Bernards,' 'Havannas.'

36. δαστράγαλοι: 'instar talorum eburneorum,' Fritzsche; cf. xxviii. 13.

37. τρύχνος. Photius, *Lex.* τρύχνον· καὶ παρὰ τὴν παροιμίαν δπαλάτερος τρύχνον· παρφδῶν δ Καμικός φησι εἰμὶ μουσικώτερος τρύχνον: Theophrastus, *H. Pl.* ix. 11 calls it τρύχνος ὑπνάθη, and says that mixed with wine it formed a narcotic (Hiller). The point of the comparison lies in the soft soothing tone of the voice: 'Her voice was ever soft, Gentle and low' (*King Lear*).

38. διελήθει. This pluperfect form becomes common in place of the aorist, Lucian, *Nekuom.* 486 ἐλελήθει Μένιππος ἡμᾶς ἀποδανάν. So with other verbs: ἐπει ταρελγλύθειμεν, Lucian, *V. H.* ii. 29; ὥστε αὐτίκα ἐπεπτώκει, Id. *Tox.* 16; ἐνθα καταδεδεμένον κατελελοίπει τὸν ἵππον, ib. 49; ἐπει ἐδεείπηντο, ib. 25.

βοῦκος: see note on line 1. Hiller objects to the absence of the article if the word is taken as a common noun, but unnecessarily. Milo means 'a labourer,' not 'the labourer.'

39. τὰν ιδέαν . . . ἐμέτρησεν, 'he measured off the tune'; Lucian, *Imagg.* 14 τὸ γῆρ τῆς τε δρμονίας δικριβέστατον διαφυλάττειν, ὃς μὴ παραβαίνει τι τοῦ ρυθμοῦ δλλ' εὐκάρφη τῷ δρσει καὶ θέσει διαμεμετρῆσθαι τὸ ἄσμα (Fr. Jacobs); cf. Plato, *Theaet.* 175 ad fin.

40. τῷ πώγωνος: gen. after exclamation; cf. iv. 40.

**ἀνέφυτα.** Greek of the Classical period would have said **ἔφυσα.** **ἀνεφύω** is common from 300 B.C., Ap. Rhod. ii. 1212 **ὅτι . . . δν αὐτὴ γαῖ' ἀνέφυσε Κανκάσον ἐν κημοῖσι.** The sense of the line is ‘Alas that I am a bearded man, and so inferior to him!’ in mockery, as his whole behaviour shows.

**41. Λιτύερος.** Lityeres was son of Midas, king of Celaenae in Phrygia. After hospitably entertaining strangers he made them reap with him, and such as could not equal him in work he slew. Hercules finally ended him. Athenaeus 619 a says merely that the harvesters’ song was called the Lityereses; and Photius, i. 54 speaks of **Λιτύερον φίδην τινα ἦν φύουσιν οἱ θερίζοντες ὃς ἐπίσημόν τινα γεγονότα τὸν παλαιῶν τὸν Λιτύερον.** It seems then that according to the popular version Lityeres was merely a hero of agriculture, and barbarity was not ascribed to him (see Wuestemann’s note). Milo’s song is intended as a representation of the traditional popular songs of Theocritus’ day; it is not to be regarded as Milo’s own invention.

**42-55.** The lines form seven couplets of maxims strung together without any close connexion as in Hesiod, ‘*Ἐργ.* 706-764’.

**44. δμαλλοδέτεται,** ‘binders,’ here and *A. Pal.* x. 16 for **δμαλλοδετῆρες.** The form in -ης is usual in nom. sing.; that in -ηρ in other cases, in hexameter and lyric verse (K. Lehrs, *praef. Oppian*, ed. Didot, p. vi).

**45. σκικνοὶ δνδρες,** ‘useless fellows.’ The fig-tree was useless for timber, Hor. *Sat.* i. 8. 1 ‘*inutile lignum.*’

**ἀπώλετο χούτος δ μίσθος,** ‘that hire is a dead loss’; Theophrast. *Char.* ix. καὶ φίλφ δὲ ἔρανον κελεύσαντι εἰσενεγκείν εἰτεί δι οὐκ ἀ δοῖ, διτερον ἡσειν φέρων, καὶ λέγειν δι τι πιόλλυσι καὶ τοῦτο τὸ ἀργύριον.

**είποι.** The optative in final sentence in primary sequence becomes very common in Alexandrian and later writers, especially Lucian (Madvig, *Adv.* i. 682); Ap. Rhod. i. 660, 1005, 490 ει δγε δη . . . δῶρα πόρωμεν ίν . . . ἵκτοθι πύργων μίμωσιν: cf. Theocr. xxiv. 100.

**46, 47. ἀ τορά.** The sheaf is to be turned with the cut end of the stalk to the west wind, in order that the grain may be dried and fattened. Cf. *A. Pal.* 6. 53:

Εῦδημος τὸν νηὸν ἐπ' ἄγροῦ τόνδ' ἀνέθηκα  
τῶν πάντων δνέμων πιοτάριο Ζεφύρῳ.  
εὐξαμένῳ γάρ δ γ' ἥλθε βοαθός δύρα τάχιστα  
λικμήσῃ πεπόνων καρπὸν ἀτ' ἀστυχύων.

**48. ‘When winnowing avoid sleep in the noontide.’**

**τὸ μεσαμβρινόν :** cf. l. 15. The precept is given generally, not addressed to the winnowers; hence absence of article, and the use of the accusative, Hesiod, ‘*Ἐργ.* 753 μηδὲ γυναικείῳ λουτρῷ χρόα φαιδρύνεσθαι δνέα: then 755 μηδὲ λεροῖσιν ἐπ' αἰδομένεσι κυρῆσας μωμένειν δίδηλα (addressed to Perses, hence nominative). Hermann alters the text to φεύγοι . . . ἕπος (so Hiller, Ziegler) without any need.

**49. τελέθει.** πέτεται (C. Hartung) possibly right.

**50. δρχεσθαι δ' ἀμώντας.** The δε is justified here since this

precept attaches closely to the preceding couplet, and is in contrast to it. Hermann (Ziegler, Meineke, Hiller, Fritzsche) reject it and read ἀρχεσθ' δμώοτας.

52. οὐ μελεδάνια, 'he does not trouble about the filler of the glass, for he has to spare.' μελεδάνιω with accus. here, as Archiloch. 8 ἐπίρρησιν μελεδάνων, with gen. in ix. 12; *vid. Index, Accusative.*

53. τὸν προποτέν ἐγχεύντα: Herond. vi. 77 γλυκὺν πιέν ἐγχεύντα: Herod. iv. 172 ἐκ τῆς χειρὸς δόδοι πιέν. The MSS. have τὸν τὸ πιέν ἐγχεύντα. Fritzsche supports this by A. Pal. xii. 34 εἰς ἔφερεν τὸ πιέν (his drink), but both are to be emended. The infinitive with the article cannot stand for a concrete noun; here = τὸ ποτόν. In Plato, Rep. 439 b ἄγειν ἀπότερ θηρίον ἐπὶ τὸ πιέν it = a verbal noun 'drinking'; Soph. Ajax 555 ἔως τὸ χαίρειν καὶ τὸ λυτεῖσθαι μάθεις = rejoicing and sorrowing; cf. Aesch. Agam. 498 τὸ χαίρειν μᾶλλον ἐκβάει λέγαν: Isocr. 85 εἴξεστηκάς τοῦ φρονεῖν. It can be used freely in consecutive sense when negated, Aesch. Agam. 15 τὸ μὴ βεβαίως βλέφαρα συμβαλεῖν ὑπῷ, so that though we could say καλύει τὸ μὴ πιέν ἐμέ we could not say ἐγχεῖ τὸ πιέν ἐμέ, 'so that I drink.' Lastly it can be used dependent on nouns, as Lucian, i. 457 οὐδεμία μηχανὴ τὸ διαφυγεῖν αὐτούς. None of these uses in the least justifies τὸ πιέν ἐγχεύντα. προποτέν is nearer MSS. than πιέν Herm. or τι πιέν: *vid. also Jannaris, Hist. Greek Gram.* p. 580.

57. λιμηρόν, 'starveling,' A. Pal. vi. 287:

κακῶν λιμηρὰ γυναικῶν  
ἔργα, νέου τήκειν ἀνθος ἐπιστάμενα.

## XL

We have seen in *Idylls* vi and viii that Theocritus imagined to himself a legendary past of the country side and country character. The heroes Daphnis, Menalcas, and Damoetas sang in rivalry, as did the shepherds of Cos and Sicily in the year 280, and their times were not far different from the modern in tone. Here the heroic mask is stripped away completely. The giant Polyphemus is no more the cannibal brute of the *Odyssey*, but an uncouth boor; huge and ugly still, above the mortals in loving a nymph, but at the last only a Brocken-shadow of Comatas.

The theme of the 'Cyclope and Galatea' was a favourite, and was treated in verse by Philoxenus (Bergk, fr. 8), Hermesianax, Theocritus, Callimachus, and Bion, besides whom the author of the *Epit. Bionis* alludes to the story (see Rohde, *Der Griech. Roman*, p. 74). We do not know how Philoxenus and Hermesianax dealt with the story. In Theocritus it forms, like *Idyll* xiii, the illustration of a text, 'There is no remedy in science against the plague of love'; even heroes like Heracles were subject to it; nay, even that old

hero of Sicily, the Cyclops Polyphémus, was as love-sick as any one of us, and found solace in song alone. The object of the poem is therefore not to present to us a burlesque pastoral, but to combine with certain grotesque features a pathos and feeling of pity.

Like *Id. xiii* the poem is addressed to Nicias, whose profession is gently satirized. The doctor answered the poem with one of which the opening lines are preserved :

ἢν δέρ' ἀληθὲς τοῦτο θεόκριτε οἱ γάρ ἔρατε  
πολλοὺς παιγνίδας ἐδίδαξαν τοὺς πτήν ἀμούσους.

Bion would seem to have softened down the rougher features of the sketch and to have made his Cyclops sing more daintily, if we may judge from the four lines left of his poem :

αὐτὸρ ἔγω βασεῦμαι ἐμὰν δόδν ἐς τὸ κάταντες  
τῆνο ποτὶ φάμαθόν τε καὶ δύνα ψιθυρίσδαν,  
λισσόμενος Γαλάτειαν ἀπρέα· τὰς δὲ γλυκέιας  
ἐλπίδας ὑστατίω μέχρε γήραος οὐκ ἀπολείψω.

Callimachus' work is an epigram less on Polyphemus' than on Theocritus' poem (*Epig. xlvi*) :

ὡς ἀγαθὰν Πολύφαμος ἀνεύρετο τὰν ἐπαοιδᾶν  
τώραμένφ· καὶ Γάν οὐκ ἀμαθήσ δ Κύκλωψ  
αὶ Μοῦσαι τὸν ἔρωτα κατισχαίνοντι, Φίλεπτε.  
ἡ πανακές πάντων φάρμακον ἡ σοφία.  
τοῦτο δοκέω, χά λιπός ἔχει μόνον ἐς τὰ πονηρὰ  
τῶγαδὸν ἐκκόπτει τὰν φιλόπαθα νόσον, &c.

Besides these poets Ovid (*Metam. xiii. 789*) has imitated the poem (*vid. notes on this idyll*); but according to his wont has expanded all the phraseology to very weariness.

On date, &c., see Introd. p. 23.

I, 2. πεφύκει: see on x. i.

The words φάρμακον . . . ἔγχριστον . . . ἐπίπαστον are chosen in view of Nicias' profession (cf. 5 and 80).

ἐπίπαστον is explained by *Iliad xi. 515* ἐπί τ' ἥπια φάρμακα πάσσειν.

For ἔγχριστον cf. Aesch. *P. V.* 480; Eurip. *Hippol.* 516. The metaphor of φάρμακον is common; Bion, xiv:

μολπάν ταὶ Μοῖσαὶ μοὶ δεῖ ποθέοντι διδοῖεν  
τὰν γλυκέραν μολπάν τὰς φάρμακον ἄδιον οὐδέν

Isocr. 167 ε ταῖς ψυχᾶς ταῖς ἀγροούσαις καὶ γεμούσαις πονηρῶν ἐπιθυμῶν οὐδὲν ἔστιν ἄλλο φάρμακον πλὴν λόγος.

3. κοῦφον . . ., ‘but light it is and sweet among men.’ κοῦφον is not = κουφίζον: but = gentle and painless. Cf. Pind. *P. iii. 6* τέκτων γαδυνίαν ἄμερος (cf. Aesculapius); Horace, *Odes i. 32. 15* ‘dulce lenimen’; Pind. *P. iii. 91*:

τοῦς μὲν μαλακᾶς ἐπαοιδᾶς  
ἀμφέπων, τοὺς δὲ προσαγέα πίνοντας, &c.

4. ἐνὶ here = among, not ‘in power of.’ Cf. *Odyss.* xiii. 59:

γῆρας  
ἔλθη καὶ θάνατος, τά τ' ἐπ' ἀνθρώποισι πέλονται :

Bacchyl. vii. 8:

φῦ δὲ σὺ πρεσβύτατον νείμυς γῆρας  
νίκας, ἐπ' ἀνθρώποισιν ἔνδοξος κέκληται.

6. ταῖς ἑννέα δή: cf. *Epig.* x; on Nicias as a poet, *vid.* Introd. p. 13.

7. οὕτω γοῦν, ‘Twas thus at least that Polyphemus eased his pain.’

ῥάστα: cf. v. 81; Timo, fr. 41 (Brunck) πῶς ποτ' ἀνὴρ ἔτ' ἄγεις ῥῆστα μεθ' ἡσυχίης.

δ' παρ' ἀμῖν. These words cannot be taken as evidence that the poem was written in Sicily. In Xenoph. *Hellen.* iii. 4. 5 Agesilaus when in Asia says, ἐν τῷ παρ' ἡμῖν Ἑλλάδι, i. e. in the Greece from which we come. But the words obviously do imply that Theocritus was a native of Sicily.

8. ὠρχαῖος: cf. Callim. *Ep.* 59 ὠρχαῖος Ὀρέστας.

9. ἡρατὸ δέ, &c. He loved not with apples nor roses, nor locks of hair, but with real fits of madness, i. e. not with what men call a wild passion, but with a fiercer madness.

μάλοις: cf. vi. 7.

ῥόδῳ: collective singular; *tid. note on xiv.* 17.

11. ὁρθαῖς μανίας: cf. Aelian, *H. An.* xi. 32 ἔκφρων γενόμενος εἰς τε ὁρθὴν μανίαν καὶ ὡς τὰ μάλιστα λοχυρὸν ἐκφοιτᾶ (Fritzsche); cf. Lucian, *Tox.* xv. καταβαλῶν ἑαυτὸν εἰς τούδαφος ἐκυλίνδετο καὶ λύττα ἦν ἀκριβῆς τὸ πράγμα.

12. The lines are imitated in a pretty epigram; *A. Pal.* vii. 173 (? Leonidas):

ἀντόμαται δεῖλα ποτὶ ταύλιον αἱ βόες ἥλθον  
ἴξ δρεος πολλῆ νειφόμεναι χιόνι.  
αἴαι, Θηρίμαχος δὲ παρὰ δρυὶ τὸν μακρὸν εὔδει  
νπνον· ἔκουμήθῃ δ' ἐκ πυρὸς οὐρανίου.

Cf. Verg. *Ecl.* iv. 21. αὐταὶ alone.

14. ἀείδων αὐτὸθ' ἐπ' ἀιόνος, ‘singing his Galates there on the weed-strewn shore.’ Cf. the picture of Odysseus on the desolate coast of Calypso’s island:

ἥματα δ' ἀμ πέτρησοι καὶ ἥσόνεσσι καθίσων  
πόντον ἐπ' ἀτρύγετον δερκέσκετο.—*Odyss.* v. 156.

αὐτὸθ’ is for αὐτόθι elided as in *Odyss.* x. 132, &c. The MSS. have αὐτοῦ, αὐτῶ, or αὐτός, but αὐτῶ in Doric = αὐτόθεν, thence not there. Hence Ahrens, αὐτῶ ἀπό (*Dial. Dor.* 375), but this gives an awkward order, or αὐτεῖ ἐπί, introducing a new dialect form. αὐτὸθ’ explains the variant. αὐτοῦ was written as gloss and altered to αὐτός or αὐτῶ.

15. τό οἱ ἥπατι. The antecedent to τό is ἔλκος. Cf. *Syrinx*, δο Μοίσας λιγὺ πάξεν λοτεφάνω ἔλκος: *Iliad* xvi. 511 ἔλκος, δο δή μν Τεύκρος ἐπεσύμενον βάλεν λῷ: *Pind. Pyth.* ii. 167 ἔλκος ἐῷ παρδία ἐνέπαξαν. The phrase is partly Homeric; *Odyss.* xxii. 83 ἐκ δέ οἱ ἥπατι πῆγε θοὸν βέλος.

19 *sqq.* The opening of this song has found many imitators.  
Verg. *Ed.* vii. 37:

'Nerine Galatea, thymo mihi dulcior Hyblae,  
Candidior cyenis, hedera formosior alba'

(following as usual even the rhythm of Theocritus' lines).  
Ovid, *Met. loc. cit.* 'Candidior folio nivei, Galatea, ligustri, &c.',  
the comparison running through nineteen lines. Gay, in  
*Acis and Galatea*:

'O ruddier than the cherry,  
O sweeter than the berry,  
O nymph more bright than moonshine night  
Than kidlings blithe and merry.'

On the balance and symmetry of the lines, *vid. Introd.* p. 39.

20. πακτᾶς : 'Mollior lacte coacto' (Ovid, *loc. cit.*); Lucian, 'Ἐράλ. Διάλ. Doris to Galatea, καί τοι τί ἀλλο ἐν σοι ἔπαινέσαι εἰχεν (the Cyclops). ή τὸ λευκὸν μόνον ; καὶ τοῦτο οἷμα διε ξυνήθης ἐστὶ τυρφῷ καὶ γάλακτι. Diodorus says that Tyro was so called διὰ τὴν λευκότητα καὶ τὴν τοῦ σώματος μαλακότητα (Renier).

21. σφριγανωτέρα, 'more plump than ripening grape'; *vid. note on xxvii. 9*, and J. A. Hartung on this line.

22. αὖθις = αὖθι. αὖθι in Homer = ἐνθάδε (Odyss. v. 208), but in Alexandrine poets is used for αὖθις or αὖ, with the meaning 'again,' 'in turn' (not 'a second time'); Callim. iii. 241:

ἀρχήσαντο  
πρῶτα μὲν ἐν σακέσσοιν ἐνόπλιον, αὖθι δὲ κύκλῳ  
στησάμεναι χορὸν ἐνρύν.

(Homer uses αὖθι in this sense, *Odyss.* xxii. 5; *Iliad* i. 237); cf. i. 112. The -i- is elided as in *Iliad* xii. 85, &c. The couplet then connects with 19, 'Why dost thou reject thy lover... but come in turn when sleep possesses me, but straight art gone when sleep doth disenchain me.'

23. ὑπνος ἀνῆ με : *Odyss.* vii. 289 καὶ με γλυκὺς ὑπνος ἀνήκεν. Cf. *Odyss.* ix. 333.

25. τεοῦς = τευ = σου. Dialect, § 2. It is a Boeotian form, Ahrens, *Dial.* i. p. 223.

26. ὑπαίνθην φύλλα : cf. xviii. 39.

27. ἔγώ δ' δδόν : *Odyss.* vii. 30 ἔγώ δ' δδόν ἡγεμονεύσω.

ἔγώ σρος, 'on the hills.' Vergil adapts and makes a pretty picture, *Ed.* viii. 38 :

'Saepibus in nostris parvam te roscida mala—  
Dux ego vester eram—vidi cum matre legentem.  
Alter ab undecimo tum me iam acceperat annus;  
Iam fragilis poteram a terra contingere ramos.'

28. παύσασθαι : sc. ἔρων. Beware of joining παύσασθαι ἔταιδν. Verbs of ceasing and beginning take the present participle, never the aorist. Tr. 'Having seen thee, from that time onward I cannot even yet cease to love.'

*πά = πω.* For the conjunction of *οὐδέ πω νῦν*, cf. Isoer. 94 b  
ὅστε μηδέ πω νῦν ἔξιτήλους είναι τὰ συμφοράς.

29. *τὸν δ' οὐ μέλει*: cf. iii. 52.

33. *εἰς δ'* δφθαλμὸς *ἐπεστὶ*: cf. Hesiod, *Theog.* 142 μοῦνος δ'  
δφθαλμὸς μέσσωφ ἐνέκειτο μετώφ: Lucian, 'Ενάλ. Διάλ. 1 (i. 288)  
δφθαλμὸς ἐπιπρέπει τῷ μετώφῳ οὐδὲν ἐνδέεστερον δρῶν ἡ εἰ δύ δῆσαν.  
These passages show that *ἐπὶ τῷ μετώφῳ* is to be supplied with  
*ἐπεστὶ*, and support that word against *ὑπεστὶ* (Warton's conject.  
adopted by Ziegler). Callim. iii. 52 *τάσι δ' ὑπὸ δφρὸν φάε μονό-*  
*γληνα σάκει ίσα τετραβοειώ.*

34. *οὗτος τοιοῦτος ἔών*, 'but this Cyclops, though he be such,  
keeps a thousand cattle.'

*οὗτος* (MSS. *alii, αὐτός*) is contemptuous. 'This fellow  
whom you despise.'

*τοιοῦτος ἔών*, 'such as I have described.' Demosth. xxv. 64  
ἀλλ' δμως τοιαῦτα πράττων καὶ τοιοῦτος ἀνὴρ ἐν ἀπάσαις ἀεὶ βοᾷ ταῖς  
ἔκκλησίαις.

36. *οὔτ' ἐν θέρει, κ. τ. λ.* Another Homeric ending, of which  
Theocritus has several in this idyll. *Odyss.* xii. 75:

οὐδέ ποτ' αἴθρη  
κείνου ἔχει κορυφὴν οὔτ' ἐν θέρει οὔτ' ἐν δύσῃ.

37. *χειμῶνος ἄκρω*: in the depth of winter. Cf. Soph. *Ajax* 285:

ἄκρας νυκτός, ἡνίχ' ἐσπεροί  
λαμπτήρες οὐκέτ' ἥθων.

Jebb's note *ad loc.*, *ἄκρα νύξ, ἄκρα ἐσπέρα, &c.*, usually mean 'at  
the fringe of night, evening.' Cf. the adjectives *ἄκρονυχος,*  
*ἄκρεσπερος* (*Theocr. xxiv. 77*); cf. Aratus 775:

ἄλλα δ' ἀνερχόμενος, τοτέ δ' ἄκρη νυκτὶ κελεύον  
ἡέλιος (ἐρέει).

*ταρσοῖ*: *Odyss.* ix. 219:

ταρσοὶ μὲν τυρῶν βρύθον στείνοντο δὲ σηκοὶ<sup>1</sup>  
ἀρνῶν ἦδ' ἐρίφων.

Verg. *Ecl.* ii. 21.

38. *ὡς οὐτις*, 'as none else.' Ar. *Plutus* 901:

Χ. σὺ φιλόπολις καὶ χρηστός; Σ. ὡς οὐδείς γ' ἀνήρ.

39. *τὸν . . . δεῖδων*, 'singing thee, my dear sweet-apple, and  
myself together.'

*tiv.*, cf. 69, is accusative; *vid. Dial.* § 2.

ἀμῷ (cf. ix. 4): a Doric form for *ἄμα*. Ahrens, *Dial. Dor.*  
pp. 372 and 34.

*γλυκύμαλον*: Sappho, fr. 93:

οἶον τὸ γλυκύμαλον ἐρένθεται ἄκρῳ ἐπ' ὕσδφ  
ἄκρον ἐπ' ἄκροτάτῳ λελάθοντο δὲ μαλοδρόπητες  
οὐ μάν ἐκλεάθοντ' ἀλλ' οὐκ ἐδύναντ' ἐπικέσθαι.

40. *νυκτὸς ἀρἱ*: cf. xxiv. 38. For the genit. cf. ii. 119;  
Xen. *Hellen.* ii. 1. 23 *ἡμέρας ὅψε ἦν.*

τρέφω δέ τοι : Ovid, *Met.* xiii. 834 :

'Inveni geminos qui tecum ludere possint  
Inter se similes, vix ut dignoscere possis,  
Villosoe catulos in summis montibus ursae :  
Inveni et dixi "dominae servabimus istos."

41. μηνοφόρως, 'crescent-marked,' i. e. with a white crescent mark on the forehead, as Horace describes a calf (*Odes* iv. 2. 57) :

'Fronte curvatos imitatus ignes  
Tertium Lunae referentis ortum,  
Qua notam duxit, niveus videri,  
Cetera fulvis.'

*Iliad* xxiii. 455 ; Moschus, *Europa* 86 :

τοῦ δ' ἡτοὶ τὸ μὲν ἄλλο δέμας ξανθότριχον ἔσκεν  
κύκλος δ' ἀργύρεος μέσσῳ μάρμαρε μετάπτῳ.

The MSS. *μηνοφόρως* would mean 'wearing collars,' but a rare natural beauty is obviously required.

42. ἀφίκευσθαι = ἀφίκεν. The form is stated by the Scholiast to be Syracusan, but is not known beyond this passage, and cannot be considered certain. This idyll contains a rougher form of dialect than the others : *τεοῦς*, l. 25 ; *τίν*, l. 39.

43. τὰν γλαυκὰν δὲ θάλασσαν ἔα : note the expressive vowel alliteration on the broad open -a-, giving the dull roar of the sea. ('The league long roller thundering on the reef.') Vergil translates the line, but less well than usual : 'Huc ades ; insani feriant sine litora fluctus.' — *Ed.* ix. 43.

δρέχθεν : probably of sound = φοχθέν (*Odyss.* v. 402 φόχθει γάρ μέγα κύμα ποτὶ φερον ἡπείροιο), but if so Theocritus has given the word a new sense. In *Iliad* xxiii. 30 it = to gasp, βόες δρέχθεον ἀμφὶ σιδήρῳ : Eustath. ad loc. μίμημά ἐστι τραχέος ἥχου ἐν τῷ σφάξεσθαι βοῦν. Θεόκρητος δὲ ἐπὶ τῆς θάλασσης τίθησι τὴν λέξιν καθ' δμοιότητα τοῦ δρόχθει γάρ μέγα κύμα : Arist. *Clouds* 1368 πῶς οἰστέ μου τὴν καρδίαν δρέχθειν ; and Oppian, *Hal.* ii. 583 ἔνδον δρέχθεῖ κραδίη υἱειτο δρέχθειν ; *vid.* Liddell and Scott, s.v.

47. πολυδένδρεος Αἴτνα : Pind. *P.* i. 53 Αἴτνας ἐν μελαμφύλλοις κορυφαῖς : ib. 38 νιφέσσος' Αἴτνα πανετες χώνος δέειας τιθήνα.

49. τίς κα τῶνδε . . . ἔλοιτο ; 'who would prefer the sea and waves to this for his possession ?' Verg. *Ed.* ix. 39 'Huc ades, o Galatea ; quis est nam ludus in undis ?'

ἔλοιτο takes the gen. τῶνδε from the idea of preference contained in the verb, Soph. *Philoct.* 1100 :

εὗτέ γε παρὸν φρονῆσαι  
τοῦ λόφονος (νεῦ τοῦ πλέονος) δάιμονος εἶλον τὸ κάκιον αἰνεῖν.

Cf. Βούλομαι ἥ.

51. ἀκάματον πῦρ : cf. *Odyss.* xx. 123 ἐπ' ἐσχάρῃ ἀκάματον πῦρ.  
ὑπὸ σποδῆ : cf. Callim. *Ep.* 44 τῷ πῦρ ὑπὸ τῇ σποδῇ : *Odyss.* v. 488 :

ὡς δ' ὅτε τις δαλδὺ σποδῆ ἐνέκρυψε μελαίη  
ἀγροῦ ἐπ' ἐσχατῆς, φ' μὴ πάρα γείτονες ἄλλοι  
σπέρμα πυρὸς σώζον, ίνα μὴ ποθεν ἄλλοθεν αἴη.

52, 53. καίδμενος δὲ . . . ἀνεχόμαν, 'and fain would I endure that thou shouldest burn my very soul and that one eye.' There is a quaint confusion of the ideas of literal burning and of the fire of love,

τέλος = σοῦ, Dialect, § 2.

ἀνεχόμαν: *tid.* on xvi. 67.

54. ὅμοι, δ' τ' οὐκ ἔτεκεν, 'alas that I was not born with fins that I might have dived down to thee.' δ' τ' is for δ' τε not δ τι: cf. xvi. 9; xviii. 11; xi. 79. This is shown by the fact that whereas there is no certain example of δτι elided, we have δ, δ, τε, δτι used indifferently in Epic, *Iliad* xvi. 433:

ἄμοι έγών, δ τε μοι Σαρπηδόνα, . . .  
μοΐρα . . . . . δαμῆναι.

*Odyss.* xix. 543 δλοφυρομένην δ μοι αἰετὸς ἔκτανε χῆνας. With elision *Odyss.* viii. 299 γίγνωσκον, δ τ' οὐκέτι φυκτὰ πέλοντο: cf. *ib.* 78. Similarly *Iliad* xvi. 35:

γλαυκὴ δέ σε τίκτε θάλασσα  
· · · · δτι τοι νόος ἔστιν δημήνης.

*Odyss.* xxi. 254:

τοσσόνδε βίης ἐπιδενέες εἰμὲν  
ἀντιθέουν Ὄδυσσης, δ τ' οὐ δυνάμεσθα τανύσσαι  
τόξον.

Cf. Theocr. xviii. 11: *Odyss.* xviii. 332:

ἢ βά σε οἶνος ἔχει φρένας, . . . .  
· · · · δ καὶ μεταμάνια βάζεις.

In Arist. *Frogs* 22 δτε is used as often causally:

οὐχ ὕβρις ταῦτ' ἔστι . . .  
δτ' ἔγω μὲν ἡν Διόνυσος . . .  
αὐτὸς βαδίζω.

55. ὡς κατέδνων, 'that I might have dived,' Soph. O. T. 1392:

τί μ' οὐ λαβῶν  
ἔκτεινας εὐθύς, ὡς ἔδειξα μήποτε;

Goodwin, *M. and T.*

56. κρίνα: not the lily but the snowdrop, as the naive admission of 58 shows.

60, 61. νῦν μάρ, 'but now,' i. e. as things now are, since I cannot live in the water like a fish I will do the best I can and learn to swim, if I can get any one to teach me. Line 61 seems to be a reminiscence of *Odyss.* ix. 125:

οὐδὲ γάρ Κυκλώπεσσι νέες πάρα μιλτοπάρησοι,  
οὐδέ' ἄνδρες νηῶν ἔνι τέκτονες, οἵ κε κάρμοιεν  
νῆας ἐνσελμούς.

The Cyclops had no knowledge of life in or on the sea. A touch of humour is added when we remember that the stranger who

came sailing with his ship to the Cyclops' island after this was Odysseus who found other work than to teach Polyphemus swimming. The reading of *60* is hopelessly uncertain; *vid.* note crit. *μεμαθένμαι* for *μεμαθήσομαι* is defended by Meineke who quotes *A. Pal.* xii. 120 *μαχήσομι οὐδὲ ἀπεροῦμαι* (=ἀπερήσομαι). But *ἀπεροῦμαι* seems only to be a barbarous middle for *ἀπερῶ*, and in any case would not be a parallel for this 'second future'; *μαθένμαι* might be taken for *μαθήσομαι* through a hypothetical form *μάθέσομαι* (*vid.* on viii. 91) but then *γε* is intolerable. None of the proposed conjectures are convincing (*μασεύμαι* Ahrens; *με μάθείν χρή* Hartung; *μεμάθουμ* Kreussler). I have written *κε* *μάθοιμ* in order to have some translatable word; but did the line end *μέγα σοῦμαι?* This is palaeographically nearer to MSS. Then *αὖ τό γα* must be altered; *αὐτίκα* Paley; *αὐτόθι* ed. Ant.

63. *ἴξενθοις . . . καὶ ξενθοῖσι*: cf. ii. 113; xxi. 50. The repetition of the verb in the participle expresses a close conjunction of the true action, 'come, and coming straightway forget,' Soph. *Elect.* 1487 ὡς τάχιστα κτείνε καὶ κτανὰν πρόθες ταφεῖσι: Eurip. *Supp.* 743 ὑβρίζων τ' αὐδίς δυταπάλετο.

67. *ἀ μάτηρ*, κ.τ.λ., 'it is my mother only does me wrong, who never said a kind word to you on my behalf.' The words are rather an aside than addressed to Galatea in spite of *ποτὶ τίν.*

*μάτηρ*: *vid.* *Odys.* i. 71.

68. *πήποχ* = *πώποτε*.

*ποτὶ τίν*: *λέγειν πρός τινα* differs from *λέγειν τινί* as 'to address oneself to some one' differs from 'say to some one'; cf. *Odys.* xvi. 151; *Theocr.* ii. 109; xxx. 25; *Isoer.* 27 d δηλοῦν *πρός ίμᾶς*.

69. *ἄμαρ ἐπ' ἄμαρ*, 'day after day,' *A. Pal.* ix. 499:

ὡς ζωῆς ἀδριστος ἐν δυθράποισι τελευτὴ<sup>η</sup>  
ἡμαρ ἐπ' ἡμαρ δὲ πρὸς ζόφον ἔρχομένοις.

Cf. xvii. 96; Oppian, *Hal.* v. 472:

πολλαὶ δ' ήμέναι  
ἀγοραὶ πέλας ἡμαρ ἐπ' ἡμαρ λεμέναιν.

Soph. *Antig.* 340 *ἔτος εἰς ἔτος*.

70. *φασῶ* . . ., 'I will say that my head and feet are throbbing, that she may be sorry.' Fritzsche evolves a wonderful reading out of the variant *φλασῶ*: *φλασῶ* . . . *νιν σφύσθειν*, 'I will break her head and feet, and make them throb.' The Greek and the conduct would be equally barbarous, *φλασσῶ σφύσθειν* being impossible for *φλασσῶ σφύσθοντα* or *ῶστε σφύσθειν*.

72. *ὦ Κύκλωψ Κύκλωψ*: Introd. p. 45; Verg. *Ecl.* ii. 69 'Ah Corydon! Corydon! quae to dementia cepit!' Like the singer in *Idyll* iii Polyphemus wearies of singing and receiving no answer; but does not as there cease in mere mortification but turns to practical politics, adding at the same time a hint of successful rivals—as he fancies them in his conceit—to Galatea, hoping thereby to find some weak spot of jealousy; cf. vi. 26.

73. *αἴτ' . . . πλέκοις*: *αἴτε* with optative, *Iliad* v. 273; vi. 50,

&c. This is not to be confused with the rare Attic use of *ei* with opt. + *ān* where the verb and *ān*=the apodosis of a suppressed condition, and the whole of this condition is in turn made subject to the *ei*, Demosth. *De Cor.* 190; Isocr. 220 e; Aesch. *Agam.* 930 *ei πάντα δ' ὡς πράσσοιμ* *ān εὐθαρσής ἔγώ.*

75. *τὸν παρούσαν*, κ.τ.λ.: cf. vi. 17; xi. 19 *τὸν φεύγοντα διάκεις*; There is no reference to any particular object of pursuit, but the words are proverbial and a current form of expression; cf. Aesch. *Agam.* 394 *ἐπεὶ διάκει πᾶς ποτανὸν ὅρνιν:* Hesiod. fr. 209 *νῆστος δὲ τὰ ἑτοῖμα λιπάνη ἀνέτοιμα διάκει:* Callim. *Epig.* 31:

*οὐμός ἔρως τοιόσδε· τὰ γὰρ φεύγοντα διάκει  
οὐδεὶς τὰ δ' ἐν μέσσῳ κείμενα παρπέτεται.*

76. Verg. *Ed.* ii 73 ‘invenies alium, si te hic fastidit, Alexin.’

78. *ὑπακούσω*, ‘when I answer them’; cf. iii. 24 (vii. 95, note); *Odysse.* x. 83:

*ὅθι ποιμένα ποιμὴν  
ἡπύει εἰσελάων, δὲ τ' ἔξελάων ὑπακούει.*

Arist. *Acharn.* 405.

79. *δῆλον δ τε*: see note on 54.

*τις*: somebody of importance; cf. *xxxiv.* 30, note.

80, 81. ‘Thus then it was that Polyphemus tended his love, and got him ease better than by giving gold—to doctors.’ The hit at Nicias is obvious, and is clearly enough expressed.

*ἴπομάνειν*: cf. Pind. *Ol.* xi. 9 *τὰ μὲν ἀμετέρα γλῶσσα ποιμάνειν* *ἔθιλει.* Cf. the use of *βουκολεῖν*.

*ῥάον δὲ διάγ'*: cf. i. 7. The end of the idyll returns to the expressions of the beginning; cf. notes on ii. 157. *ῥάον διάγειν* is the regular expression for ‘feeling better,’ Xen. *Sympos.* vii. 5 *πολὺ ἀν οἵμαι ῥάον αὐτοὺς διάγειν*; Aeschin. *Epist.* i. 5 *πολὺ ῥάον* *ἔγενομηρ.*

*οὗτω τοι.* A demonstrative pronoun with *toi* is used retrospectively at the end of a narrative, with the force of ‘such then is the tale you asked for’; cf. Aesch. *Agam.* 312 *τοιούδε τοι μοι λαμπαδηφόρων νόμοι* at the end of Clytaemnestra’s account of the beacon-signals from Troy.

## XII.

This poem is more akin to xxix, xxx than the others in the collection, though it is written in hexameter measure and a soft Doric, not in lyric metre and Aeolic dialect. Like those it is purely personal, addressed to some nameless boy friend; and while it does not attain to their grace of form and expression exhibits still a delicate fancy and restraint of feeling, a revelation of personal sentiment not unworthy of the poet whose image we saw disguised in *Idyll* vii and whose songs have an enduring charm. On date, &c. *vid.* Introd. p. 35.

The dialect is partly Doric, partly Ionic. The superscription in certain MSS. states that it is written in *κοινὴ ἱάδαι*, whence most of the editors have substituted Ionic forms for Doric throughout. This is not warranted by the MSS. I have therefore followed Ziegler, Paley, and Ameis in retaining the Dorisms, as they appear in *k* and in *D<sup>b</sup>* (a MS. not used by Ziegler), on the value of which see Introd. p. 48.

1. ήλυθες, 'hast thou come dear lad with the third night and morn? thou hast come.' Catullus, ix. 3:

'Venis tine domum ad tuos Penates  
Fratreque unanimos, anumque matrem?  
Venisti. o mihi nuntii beati.'

Hiller prints the sentence with a colon, instead of as a question, and writes that 'it is out of place here to take the line as a question, both on account of the δέ following and because the surprised delight of first meeting is now over.' This is just what I imagine is not the case. I picture Theocritus holding the lad before him, hand on either shoulder, looking him in the eyes, and take the whole poem as a first utterance of a delighted friend.

σὺν νυκτὶ καὶ δοῖ = τριτῶς in sober parlance. οὐδὲ καὶ δύο being simply = 'a full day'; cf. Hesiod, 'Εργ. 612 δεῖπα δ' ἡελίφ δέκα τὸ ηματικαὶ δέκα νύκτας. Cf. Theocr. ii. 86.

2. ἐν ηματι, 'in a day'; Hesiod, 'Εργ. 43:

ρηδίως γάρ κεν καὶ ἐπ' ηματι ἐργάσσαιο  
ώστε σὲ κ' εἰς ἐναυτὸν ἔχειν καὶ δεργὸν ἔντα.

Odyss. ii. 284 ἐπ' ηματι πάντας δλέσθαι.

3. τόσσον οὐ μ' εὑφραν. The comparison is not logically carried out, but loses thereby nothing in clearness or naturalness. Such difference hast thou made to me by coming as the difference between spring and winter, between the song of nightingale and other birds.

σκιερὸν δ' ὑπὸ φαγόν, 'I have run under thy shadow like some traveller in summer's heat'; cf. Anacreont. xvii. 10:

παρὰ τὴν σκιὴν Βαθύλλου  
καθίσω· καλὸν τὸ δένδρον  
ἀπαλὸς δ' ἔσεισε χαίτας  
μαλακωτάτων κλαδίσκων  
παρὰ δ' αὐτὸν ψιθύρίζει  
πηγὴ βέουσα πειθοῦς  
τίς ἀν' οὐκ δρῶν παρέλθει  
καταγάγμιον τοιοῦτο;

10. δμαλοὶ πνεύστεαν, 'may the loves breathe on us with even breath.' Tibullus, ii. 1. 80 'felix cui placidus leniter adflat Amor'; Ap. Rhod. iii. 936:

οὐδέ σε Κύπρις  
οὐτ' ἀγανοὶ φιλέοντες ἐπιπνείουσιν "Ερωτε,

11. ἀοιδά: a theme of song. *Theognis*, 251:

τάσι γάρ οἷς μέμηλε καὶ ἐσσομένουσιν ἀοιδὴ<sup>ν</sup>  
ἔσση ὅμως ὄφρ' ἀν γῆ τε καὶ ἡλιος.

Juvenal, x. 167 'ut declamatio fias'; Propert. i. 15. 24 'Tu quoque uti fieres nobilis historia.' Cf. Theocr. xxiv. 78; *Iliad* vi. 358:

ἄς καὶ δίσσω  
ἀθράπτοις πελάμεθ' ἀοιδοις ἐσσομένοισι.

12. Θεῖα . . . γενίσθην, 'more than men were these twain in days gone by, the one a knight as the Amyclean tongue would say, the other the squire in the speech of Thessaly.' I have taken Meineke's θεῖα in preference to Ahrens δίω, since the latter is a merely complimentary term; θεῖος is used for one dead who has passed in the ranks of exalted heroes. Cf. vii. 89; x. 41; Arist. Eth. vii. 1. 3 ἐτεὶ δὲ στάντοις καὶ τὸ θεῖον ἄνθρα εἴναι καθάπερ οἱ Λάκωνες εἴλασι προσαγορεύειν, οἱ δὲ τὸν ἀγασθώντος σφόδρα τους, σειος διηγήσατο: Epictet. xv. οὐτω τοιῶν Διογένης καὶ Ἡρακλέτος δέξας θεῖον τε ἥσαν καὶ ἔλεγοντο.

Δρυσαλαΐασθων. Speaking the dialect of Amyclae (δ' εἰπε δρυσαλαΐα, Anacreont. x. 6).

13. εἰσπνῆλος . . . δίρας: Schol. k ἔτερος μὲν ὑπὸ τῶν Λακώνων λεγόμενος εἰσπνῆλος, τουτέστιν ἔραστής, ἔτερος δὲ ὑπὸ τῶν Θεσσαλῶν δίρας, τουτέστιν ἔρωμένος. εἰσπνῆλος would seem to be therefore a local word, brought into use by the Alexandrian poets. (Callimachus in *Et. M.* s. v. μέμβλετο δ' εἰσπνήλαις δπνότε κοῦρος ἔην.) Amyclae is a city of Laconia some six miles south of Sparta in the Eurotas valley. Its dialect was Doric (Collitz and Bechtel, *Griech. Dial. Inschriften*, 4508 sqq.).

14. τὸν δ' ἔτερον . . . δίραν. The word δίρας (deriv. δίω, 'to hear,' Vanicek, *Etym. Wörterb.* i. p. 66) must be taken as a local Thessalian use, though it was brought into literary use by Alcman. A branch of Aeolic was spoken in Thessaly, see Ahrens, *Dial.* i. § 50. The construction of the line presents a curious example of attraction; we should expect δ' ἔτερος . . . δίρας or δ' ἔτερος . . . δίραν. The nominative is changed to the accusative under the influence both of εἴησι and the preceding φαῖη. There is no instance exactly like this, but we have frequent instances of a parenthetical clause drawing what follows out of its own construction into dependence on the parenthetical words. Aesch. *Persae* 187:

τούτῳ στάσιν τιν' ἀς ἔγων 'δοκοῦντος ὁρᾶν  
τεύχειν ἐν ἀλλήλαισι

(οὐρ ἔτευχον, or for τούτῳ ἐδόκουν τεύχειν); Soph. *Trach.* 1238 ἀνὴρ δός ἀς ἔσικεν οὐ νέμειν ἔμοι μαῖραν: Herodotus, i. 65 (Stein, *ad loc.*). Here not only what follows but what precedes is drawn into the construction of the parenthesis.

15. ἵσφ ζυγῷ: cf. xiii. 15, note; Suidas, s. v. φιληθεὶς τὸ λεγόμενον ἵσφ ζυγῷ.

16. χρύσειος πάλιν, 'then was an age of gold again, for love was returned.'

δ, 'in that,' see on xi. 54. This seems to have been the reading known to Nicetas, *Eugen.* vi. 451:

χρυσοῦν γένος πρὸς φίλτρον ἦν τὸ προφθάσαν·  
δὲ γὰρ φιληθεὶς ἀντεφίλει μεῖζυντος.  
οὐχ οἶν τόστι τούτῳ χάλκεον γένος·  
φιλούμενος γὰρ ἀντιφίλειν οὐ θέλει.

Whether so or not, a causal rather than a temporal sentence is required. δέ could only be temporal after τότε, and ὅτα (MSS.) could hardly be used immediately after τότε (not τόκα). Cf. Bion, xi. 1 ὁλβιοι οἱ φιλέοντες ἐπήν ισον ἀντεράνται.

18. γενεαῖς δὲ . . . ἑκατα, 'two hundred generations hence.'

19. ἀνέξοδον εἰς Ἀχίροντα: cf. xvii. 120; Vergil, *Aen.* vi. 425 'irremeabilis unda'; Philetas:

ἀτραπὸν ὁδέων  
ἥμεσα τὴν οὔποι τις ἐναντίον ἥλθεν ὡδίτης,

'the dead know the fame of the living.' Pind. *Ol.* xiv. 28:

μελανοτειχέα νῦν δόμον  
Φερσεφόνας θοι, 'Ἄχοι πατρὶ κλυτὰν φέροισ' ἀγγελίαν.

Cf. Theognis, 243 *sqq.*

21. διὰ στόματος, 'per ora virom.' Cf. xiv. 27.

22. ὑπέρτεροι, 'but the Heavenly Ones shall order this as they will'; as Sophocles, fr. 515:

οὐκ ἔστιν  
πλὴν Δίος οὐδεὶς τῶν μελλόντων ταμιασ ὁ τι  
χρῆ τετελέσθω.

The usual sense of ὑπέρτερος ('victorious over') is slightly changed here, and becomes = κύριος, 'controlling.' There is an approximation to this in Pindar, *Pyth.* viii. 4 'Ασυχία βουλᾶν τε καὶ πολέμων ἔχοσα κλαῖδας ὑπερτάτας, where the genit. is partly dependent on the adjective; cf. the use of ὑπερθετέροις: Solon, iv. 4 Παλλὰς Ἀθηναίῃ χείρας ὑπερθετέροις (sc. τῆς πόλεως).

24. ψεύδεα: cf. ix. 30. 'Pimples on the forehead were a sign of mendacity.' The sense is therefore, 'Praise thee as I will I shall never go beyond the truth.' The word ψεύδεα is almost certainly corrupt; one Scholium would seem to indicate ψεύδαματα—an equally uncertain word—as the original. Another runs ψεύδεα: τοὺς ἐπὶ τῆς μέντου φυομένους λύρθους Σικελιώται ψεύστας ἔλεγον τοὺς ψεύστας διελέγχοντες: whence Buecheler, ψεύστας (ψευστή) δραμάς. But we might keep ψεύστας. They called the pimples 'liars.'

25. ἄθηκας, 'thou makest all well.' By a general condition the aorist appears not uncommonly for the present to express that the action is done at once; Goodwin, *M. and T.*; Thucyd. i. 70 ἦν ἄρα σφαλῶσιν ἀντελπίσαντες δλλα ἐπλήρωσαν τὴν χρείαν.

27 *sqq.* The Dioclea was a feast celebrated in Megara to the honour of one Diocles (Arist. *Ach.* 774), who saved the life of a youth in battle, but fell in saving him.

30. εἴαρι: cf. vii. 97.

31. ἐριδμαίνοντι = ἐριδμαίνουσι. The verb is only here construed with infinitive.

φιλήματος ἀκρα φέρεσθαι. To win the prize for a kiss ;  
A. Pal. vi. 118 :

ἀ δὲ φέροισο  
ἀκρα λύρας, δ' ἔχοι πρώτα κυναγεσίας.

32. προσμάζῃ, 'who presses close lip to lip.' Cf. Mattius, *Mimiamb.* fr. 4 'labra conserens labris.'

33. ἀπήνθεν : for aorist, cf. l. 25 ἔθηκας. Alexis :

δε δ' ἀν πλείστα γελάση καὶ πίη  
πανηγυρίσας ἡδιστ' ἀπῆλθεν οἰκαδε

ἐς μητέρα : Pind. *Pyth.* viii. 120 :

τοῖς οὔτε νόστος δῶμας  
ἔπαλπνος ἐν Πυθιάδι κρίθη,  
οὐδὲ μολόντων πάρ ματέρ' ἀμφὶ γέλως γλυκὺς  
ῶρσεν χάριν.

34. δλβιος. An exclamatory nominative, used without verb ; cf. Bion, xiii. 1 (quoted on line 16) ; Hesiod, *Theog.* 954 :

δλβιος δε μέγα ἔργον ἐν ἀθανάτοισιν ἀνύσσας  
ναιει ἀπήμαντος.

Cf. Monro, *H. G.* § 164.

35. ἐπιβοτῷ, 'calls aloud to Ganymede, that he may have lips as fine as the Lydian stone.' ἐπιβοτῷ = ἐπιβοητῷ, a form attested by Eustathius (ἀπὸ τοῦ βοῶ γίνεται βοητῶ καὶ κατὰ κράσιν βωτῶ). Ahrens writes ἐπιβῶται = ἐπιβοᾶται : but the contraction in the present is not supported by the future and aorist forms in -ω (*βάσομαι, βῶσον*, Herond. iv. 41).

36, 37. χρυσὸν δποίη : the Lydian stone wherewith money-changers investigate the gold whether it be true or false. The Λυδία λίθος is the βάσανος, 'the touchstone.' Cf. Bacchyl. fr. 22 Λυδία μὲν γάρ λίθος μανύει χρυσὸν.

μὴ φαῦλος ἐτήτυμω. The word ἀργυραμοῖσι gives an idea of exchange, which accounts for the genitive in ἐτήτυμω (cf. χρύσεα χαλκείων ἑκατόμβῳ ἐννεαβούλοις ἀμειβεῖ),

πεύθονται μή : sc. ἀμειβούσι. Cf. Eurip. *Heracl.* 483 :

θέλω πυθέσθαι μή πὶ τοῖς πάλαι κακοῖς  
προσκείμενύν τι πῆμα σὴν δάκνει φρένα.

Id. *Phoeniss.* 93 :

ώς ἀν προύξερενήσω στίβον  
μή τις πολιτῶν ἐν τρίβῳ φαντάζεται.

Plato, *Theaet.* 145 b δρα μὴ παιῶν ζλεγε. The construction is simply the same as a direct question with μή : hence the use of μή + indic. after verbs of fearing (see Krüger, i. 54. 8. 12).

## XIII.

On Theocritus' narrative poems, see Introd. pp. 30 *sqq.* On the date of this (before 280) ib. p. 14; on Nicias, to whom it is dedicated, ib. p. 13.

This idyll differs from the other narratives in being written (like xi, *vid.* Preface to that idyll) as illustration of a text. 'Not for us alone, poor creatures of a day, was Love born; the heroes knew his power, and even the staunch Heracles loved a lad.' So Propertius, who follows the design of this poem closely (i. 20), addresses it as a warning to his friend Gallus:

‘Hoc pro continuo te, Galle, monemus amore,  
Id tibi ne vacuo defluat ex animo.  
Saepe imprudenti fortuna occurrit amanti:  
Crudelis Minuis dixerit Ascanius.’

The story of Hylas was a favourite among poets of the Alexandrian time (*vid.* Hiller's note here), so much that Vergil exclaims, 'Cui non dictus Hylas' (*Georg.* iii. 6), and can recall the story by brief allusion, *Ecl.* vi. 43:

‘His adiungit, Hylan nautae quo fonte relictum  
Clamassent ut litus Hyla! Hyla! omne sonaret.’

The fable forms an episode in Apollonius Rhodius (i. 1207 *sqq.*), but is there treated somewhat differently in detail. Yet the resemblances in phrase are such that we cannot deny imitation in one poet of the other. That Theocritus was the earlier will be clear from what has been said in the Introduction.

In style the poem has much of the symmetry which marks the pastorals (*vid.* Introd. pp. 39 *sqq.*). Thus lines 1-4 fall naturally into two antithetical couplets, and l. 4 falls into two balanced divisions; ll. 10-12 are made parallel in form by the *anaphora* of οὐτ' εἰ, οὐτ' ἄρ', &c.; ll. 43, 44 are made dainty by the *analepsis* of Νύμφαι: 58 and 59 form another antithetical couplet. Catullus has caught the melody in his *Marriage of Peleus* (64), though with a certain monotony:

‘Saxeū ut effigies bacchantis, prospicit, eheu,  
Prospicit et magnis curarum fluctuat undis,  
Non flavo retinens subtilem vertice mitram,  
Non contexta levi velatum pectus amictu,  
Non tereti strophio lactentis vincita papillas.’

The reminiscences or suggestions of Homer become as is natural more pronounced in this poem; cf. l. 32—*Iliad* xviii. 558 δαΐτα νέοντο: l. 47—*Odyss.* xxiv. 410 ἐν χειρεσσὶ φύοντο: ll. 20, 44 a Homeric ending: l. 58—*Iliad* ii. 462. Homeric epithets are used, l. 36 φανθός: 49 μέλαν ὕδωρ: 56 εὐκαμπτά τόξα: 13 αἴθαλόεν. Yet here as always Theocritus assimilates the old with the new. There is never any mere slavish following,

or mere patchwork (cf. G. Futh, *De Theocriti Studiis Homericis*, Halle, Saxony, 1876).

1. 'Not for us only, Nicias, was Love born, as we once thought, whose son soever of the gods he was.'

ἀς ἐδοκέμετο: we used to tell one another that only we knew what love really was.

2. ἔγεντο: cf. i. 88.

φ τιν.: Plato, *Sympos.* 178 b γονεῖς γὰρ "Ἐρωτος οὐτ' εἰσὶν, οὔτε λέγονται ὑπ' οὐδενὸς οὔτε ἴδιωτου, οὔτε ποιητοῦ, διλλ' Ἡσίοδος πρῶτον μὲν χάος φησὶ γενέσθα,

αὐτὰρ ἔπειτα  
γαῖ' εὐρύστερνος, πάντων ἔδος ἀσφαλὲς αἱὲ·  
ιδ' "Eros.

Παρμενίδης δὲ τὴν γένεσιν λέγει ὅτι

πρώτιστον μὲν "Ἐρωτα θεῶν μητίσατο πάντων.

4. ἀστορῶμες = 'do not see the morrow,' not 'do not foresee' as Pind. *Nem.* vi. 10:

καίπερ ἀφαμερίαν οὐκ εἰδότες οὖ·  
δὲ μετὰ νύκτας ἀμμε πότμος  
οἴαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.

τὸ αὔριον: Attic of the best period says η αὔριον, Eurip. *Ale.* 783 (adverbially *εἰς αὔριον*), and with a preposition omits the article altogether, μέχρι ἡχθὲς η πράην, Demosth. xix. 260; εἰς νῦν, Plato, *Tim.* 20 b, &c.; Krüger, i. 66. 1. But with less definite designations of time the neuter article is common, τὸ νῦν, τὸ μετὰ ταῦτα, &c. For this cf. ii. 144 τὸ ἡχθὲς: *Anacreont.* ix.:

τὸ σήμερον μέλει μοι  
τὸ δ' αὔριον τίς οἶδεν;

5. ὁμιτρύωνος, δ χαλκεοκάρδιος ιός (δ 'Αμφιτρύων). For the repetition of the article when two attributes stand together before the noun cf. τῶν ἐκ Σκατῆς ὥλης τῶν χρυσέων μετάλλων, Herod. vi. 46; ἐν τῷ τοῦ Διός τῷ μεγίστῳ ἑορτῇ, Thucyd. i. 126; ἐν τῷ ἀρχαίᾳ τῷ ἡμετέρῳ φανῷ, Plato, *Crat.* 398 b. Each attribute is hereby brought more into prominence. After the noun the repetition is normal and emphatic, Lysias, x. 15 τοὺς νόμους τοὺς Σόλανος τοὺς παλαιούς. With ἀλλος the repetition is usual, Plato, *Rep.* i. 328 d al ἀλλοι al κατὰ τὸ σῶμα ἡδοναῖ: Lysias, xxiv. 5 τὸν ἀλλον τὸν ἡμὸν βίον, &c.

7. πλοκαμῆδα: the singular is used collectively; cf. *Pseudo-Phocyl.* αὐτο τρέφειν πλοκαμῆδα χαίταν: cf. Theocr. vii. 66; xi. 10; viii. 45; xiv. 17; x. 54. The Scholium is delightful, οἵως γὰρ ἀν φαλακρὸς ἦν περιεβέβλητο δὲ ἀλλοτρίας τρίχας τῷ κεφαλῇ.

10. 'And never was parted from him; neither when Day leapt to the zenith, nor when the white team of Dawn rushed upward to the Heaven, nor when the shrill brood of chicken looked to their roost.' The homely picture is characteristic of Theocritus, cf. xvi. 93.

οὐδέποτα. The negative with -δε is very frequent in

Theocritus (cf. ii. 4, 82 κοῦδέ τι : xxv. 215; ii. 157). Callimachus seems to have the lines in mind when he writes v. 59 :

οὔποκα χωρὶς ἔγεντο  
δλλὰ καὶ ἀρχαῖσιν εἰν' ἐπὶ Θεσπιέων  
ἢ πὶ Κορωνίας ἢ εἰς Ἀλιαρτὸν ἐλαύνου

πολλάκις δὲ δαίμων νιν ἐφ ἐπεβήσατο δίφρω.

δροτο μέσον, 'rose to its midmost course.' The verb here keeps its true sense (*Odyss.* iii. 1 ἡλίος δὲ ἀνόρουσε : Ap. Rhod. ii. 473 ἐτέλειος δὲ ἡμέρα δράρει κύντερον) : but we find it from this period weakened in meaning so as to be almost = τέτυκται or ἔγένετο, Ap. Rhod. iii. 203 ; ii. 312 δοσσα δὲ δράρει θεοῖς φίλον οὐκ ἐπικεύσω : Quint. Smyrn. xiv. 518 πόνος δὲ ἀπρόκτος δράρει.

12. δρόμεν : optative ; see Sonnenschein, *Syntax*, 347. 2.

14. πεπονημένος : Dial. § 4 ; Eurip. *Iph. Aul.* 208 :

τὸν δὲ Θέτις τέκε καὶ  
Χείραν ἐξεώνασεν.

κατὰ θυμόν, 'after his own heart,' not 'in heart.'

15. αὐτῷ δὲ εὖ ἔλκων. The αὐτῷ corresponds in position to αὐτῷ in 14—an argument for the soundness of the reading.

εὖ ἔλκων, 'well yoked in fellowship.' The metaphor is of frequent occurrence, cf. xli. 15 ; Herond. vi. 12 ταῦτό μοι συγγὺν τρίβεις : Propert. i. 5. 2 'sine nos cursu quo sumus ire pares' ; cf. *Iliad* xiii. 703 ; Eurip. *Medea* 242.

αὐτῷ is 'dative commodi' ; not 'with him.' Kayser σὺν δέ οι εὖ ἔλκων from a misunderstanding of this. The line has been much 'emended,' but never without deterioration of the sense, and never with good reason. Dr. Kynaston's interpretation 'drawing well the scale' is not possible. Greek says ίσον ἔλκειν or the like in this sense, not εὖ ἔλκειν.

ἐπὶ δλαθινὸν ἄνδρ' ἀποβάλι : cf. xiv. 28 ; Mosch. *Europa* 27 δλλά μοι εἰς ἀγαθὸν μάκαρες κρήνειαν ὄντειρον : Isocr. 147 αἱ ἐπειδὴ δὲ εἰς ἄνδρας δοκιμασθεῖεν.

16. μετὰ κώας, 'to fetch the fleece' ; cf. xxix. 42 ; xxiv. 42 ; *Iliad* xiii. 247 :

μετὰ γὰρ δόρυ χάλκεον ἦει  
οἰσόμενος.

Ap. Rhod. i. *ad init.* :

Πόντοιο κατὰ στόμα καὶ διὰ πέτρας  
Κνανέας βασιλῆος ἐφημοσύνη Πελίαο  
χρύσειον μετὰ κώας ἐύζυγον ἤλασαν Ἀργά.

18. Catullus, lxiv. 4 :

'Cum lecti iuvenes, Argivae robora pubis,  
Auratam optantes Colchis avertere pellem  
Ausi sunt vada salsa citâ decurrere puppi.'

ὅν ὅφελός τι : cf. Arist. *Ecl.* 52 :

ὅρῳ προσιούσας χάτιρας πολλὰς πάντας  
γυναικας δὲ τι πέρ ἐστ' ὅφελος ἐν τῇ πόλει.

Xen. *Hell.* v. 3. 6 δὲ τι περ ὅφελος ἦν τοῦ στρατεύματος.

20. Μίδεάπιδος: from the town Midea; cf. Pind. *Ol.* vii. 29; Theocr. xxiv. 1; Eurip. *Alc.* 838 ἡ Τιρνθία Ἀλκμήνη.

21. Cf. Pind. *Pyth.* iv. 335 ἐς δ' Ἰαωλκὸν ἐπεὶ κατέβα ναυτῶν ἀστος (cf. v. 27) λέξατο πάντας ἑταῖρος τάσσων.

κατέβαινε = 'came down to the coast,' not 'embarked.'

εὐεδρον. Most of MSS. (= εὔγρον according to Eustathius, but ἔδρα is not so used): The original seems to have been εὐ...ον with lacuna; hence εὐεργον m, εὐανδρον b, εὐεδρον Vulg., εὐενδρον k, Ahrens εὐανδρον.

22. ἄτις: simply for ἄ as in Hellenistic Greek; cf. xv. 98; Herond. ii. 26:

κάρ' ὅτῳ σεμνύνεσθε  
τὴν αὐτονομίαν ὑμέων Θαλῆς λύσει.

Callim. ii. 23 πέτρος ὅστις ἐνī Φρυγίῃ διερδὸς λίθος ἐστήρικται.

23, 24. The hiatus in 24 is free from objection; cf. vii. 8, &c. and Index. Hence Jacobs' transposition of the latter half of each line (with δεεάμεν) is unnecessary.

βαθὺν δ' εἰσέδραμε Φᾶσιν is parenthetical; cf. xxv. 97; Hesiod, *Theog.* 157:

πάντας ἀποκρύπτασκε (καὶ ἐς φάσον οὐκ ἀνίεσκε),  
Γαῖας ἐν κευθμῶνι.

Ap. Rhod. iii. 130:

ἡὲ μιν αὔτως  
ἥπαφες (οὐδὲ δίκη περιέπλεο), νῆσιν ἐόντα.

Eurip. *Ion* 700:

νῦν δ' ἡ μὲν ἔρρει συμφοραῖς (δ δ' εὐτυχεῖ)  
πολιδὸν εἰσπεσούσα γῆρας.

The MSS. text presents two difficulties:

(1) *αἰερδὸς ὡς μέγα λαῖτμα διεξάγει* must refer to the passage of the Symplegades, but μέγα λαῖτμα cannot denote this narrow strait, being a regular phrase for the open expanse of sea (*Odyss.* iv. 504 φυγέειν μέγα λαῖτμα θαλάσσης), and is therefore not the immediate object of διεξάγει. We are forced therefore to take it with *αἰερδὸς ὡς*, and to translate 'which touched not the Dark Rocks but sped through—and won to Phasis—as the eagle speeds o'er the deep' (Rannow). This is not satisfactory. I believe that ὡς is a mere intruder and has displaced ἐς (cf. xiv. 51). Tr. 'but sped through—and won to Phasis—like an eagle into the wide sea: from which time then they stood a hog's back in the strait,' ὡς is frequently omitted in brief comparisons, Theognis 1361 ναῦς πέτρη προσέκυρσας ἐμῆς φιλότητος ἀμαρτών: Herond. i. 8 τί σὺ θεὸς πρὸς ἀνθρώπους (see Holden on Plutarch, *Pericles* 4). The alteration finds support in the parallel in Ap. Rhod. ii. 330:

ἡν δὲ δί' αὐτῶν  
πετράων πόντονδε σύη πτερύγεσσι δίηται.

(2) ἀφ' ὧ τότε is an awkward combination of words ('ex quo tempore iam tum'), and without any exact parallel (ἀφ' ὧ τ' ἔτι,

Kiessling; καὶ ἔκτοτε, Hermann; ἀφνω δέ τε, Meineke). It was fated that the rocks should be fixed immovably if any ship should pass unscathed.

*πέτραι δ' εἰς ἔνα χῶρον ἐπισχεδὸν ἀλλήλησιν  
νωλεμὲς ἔρριζαθεν,*

Ap. Rhod. ii. 66. The rocks were at the entrance of the Euxine; the scene of the adventure was on the coasts of the Kiani (l. 30) in Bithynia. The description of Argo in these lines is therefore only ornamental.

25, 26. 'The rising of the Pleiads' when spoken of without further designation means always their heliacal rising, i.e. the season when they first begin to be visible before sunrise after their total disappearance for forty days in early spring. This takes place at the beginning of May, and was reckoned as the commencement of summer (and therefore of the shipping season); cf. Jebb, *Oed. Tyr.* Appendix, note xv; Hesiod, *Works and Days*, 383.

29. 'Came to Hellespont with a three days' wind' (a wind blowing for three days).

*νότῳ:* for dative cf. Soph. *Antig.* 335:

πολιοῦ τέραν  
πόντου χειμερίῳ νότῳ  
χωρεῖ.

Aesch. *Agam.* 691 ἐπλευσε ζεφύρον γίγαντος αὔρᾳ. The dative is merely instrumental not temporal as Hiller makes it, but the addition of *τρίτον ἀμάρ ἀντί* makes the phrase express succinctly the means by which they came and how long the means was employed. A participle is similarly added to a dative of instrument in Xen. *Hell.* v. 2. 4 τάφρον ὥριττε... τοῖς μὲν ἡμέστοις τῶν στρατιωτῶν προκαθμένοις σὸν τοῖς ὅπλοις τῶν ταφρευόντων: cf. Thucyd. ii. 90 δεξιῷ κέρᾳ ἡγουμένῳ. Cf. note on xvii. 127.

30. Κιανῶν: cf. Ap. Rhod. i. 1321.

31. αὐλακας εύρινοντι, 'drive a wide furrow.'

τρίβοντες δροτρα: Verg. *Georg.* i. 46 'incipiat sulco attritus splendescere vomer'; Eurip. *Ion* 1, 2:

Ἄτλας δὲ νάροις χαλκέοισιν οὐρανὸν  
θεῶν παλαιὸν ὄκον ἐκτρίβων.

32. κατὰ γυγὰ: 'imago non a iugo cui bina armenta iungebantur, sed a transtris navis in quibus bini sedebant, petita est' (Wuestemann); cf. Ap. Rhod. i. 391:

κληῆδας μὲν πρῶτα πάλῳ διεμοιρήσαντο,  
ἀνδρ' ἐντυμαμένων δοιῶ μίσν.

Tr. 'bench by bench' (thwart by thwart), not 'in pairs.'

33. δειελινοί: for the adjective of time used personally cf. xxv. 223, note.

πολλοὶ δὲ μίσν, 'many made one common bivouac,' not 'many made each a single'; Ap. Rhod. iii. 1193:

τοὶ δὲ χαμεύνας  
ἐντυον ἦρας παρὰ πείσμασιν.

36 *sqq.* Cf. Ap. Rhod. i. 1207:

τόφρα δ' Ὄλας χαλκέη σὸν κάλπιδι νόσφιν δμίλον  
δίζητο κρήνης ιερὸν βύον, ὡς κέ οι ὕδωρ  
φθαῖη ἀφυσσάμενος ποτιδόρπιον.

37. *ἀστεμφέτ*: in Homer an epithet of things only. It is used of *ἴρας*, A. Pal. v. 267; *ἀστεμφῆταις ἀδόνητος ἐνέζεται, οὐδὲ μετέστη*.

39. Ap. Rhod. i. 1221:

αἵψα δ' δ' γε κρήνην μετεκίαθεν θν καλέουσιν  
Πηγὰς ἀγχίγυνος περινυμέται.

Propert. i. 20. 23:

'At comes invicti juvenis processerat ultra  
Raram sepositi quaerere fontis aquam.'

40. ήμένη ἐν χώρῳ, 'in a low-lying spot'; 'depressa loca  
καθήμενα vel καθεύμενα dicuntur: fluctuat enim scriptura; ήμενος  
vereor ut recte dicatur χῶρος,' Hermann apud Meineke, p. 289;  
Achill. Tat. i. 15 εἴσω τοῦ τῶν δρόφων στεφανώματος δ λειμῶν  
ἐκάθητο. Brigg compares in Latin 'et sedet ingentem pascens  
Mevania taurum,' Silius Ital. vi. 647.

43, 44. Νύμφαι . . . Νύμφαι: cf. i. 31; Introd. p. 43: Ap.  
Rhod. i. 1223:

οἱ δέ τον ἄρτι  
Νυμφάντας ἴσταντο χοροῖ· μέλε γάρ σφίσι πάσαις,  
δόσαι κεῖσ' ἔρατδν Νύμφαι δίον ἀμφενέμοντο  
Ἄρτεμιν ἐννυχίσιν δεὶ μέλπεσθαι δοιδαῖς.

And with the whole passage compare the charming description  
in Propertius, *loc. cit.*:

'Hic erat Arganthe Pege sub vertice montis  
Grata domus Nymphis umida Thyniasin.  
Quam supra nullae pendebant debita curae  
Roscida desertis poma sub arboribus,  
Et circum irriguo surgebant lilia prato  
Candida purpureis mixta papaveribus.'

44. δειναὶ θεαὶ ἀρρώσταις. The line suggests by its rhythm  
and expression, *Odyss.* x. 136, of Circe, δεινὴ θεᾶς αὐδήσσα.

45. ἔπει θ' ὅρωσα: cf. iii. 18; xviii. 27 (note). 'Spring's sun-  
shine in her eyes.' Tennyson, *In Mem.* 39, has:

'And hopes and light regrets that come  
Make April of her tender eyes.'

But the English poet takes his image from an English April,  
the Greek from the Mediterranean skies of spring; for the  
other image, cf. A. Pal. xii. 156.

46. Propert. i. 20. 43; Ap. Rhod. i. 1234:

αὐτὰρ δ' ὡς τὰ πρῶτα δύο ἐνι κάλπιν ἔρεισεν  
λέχρις ἐπιχριμφθεὶς

αὐτίκα δ' ἤγε  
λαιδν μὲν καθύπερθεν ἐπ' αὐχένος ἀνθετο πῆχυν  
κύσσαι ἐπιθύουσα τερὲν στόμα. δεξιτερῆ δὲ  
ἄγκων' ἔσπασε χειρί, μέση δ' ἐνικαββαλε δίγν.

ἔπειχε ποτῷ : reached ‘down to the stream.’

47. ἐν χερὶ : a Homeric expression ; *Odyss.* xxiv. 410 ἐν χειρεσσὶ φύοντο. Cf. Soph. *O. C.* 1113. Then in common use, Plutarch, *T. Gracch.* vi. 2 ἐνεφύοντο ταῖς χερσὶ.

50. ἤρισαν, ‘as when falls a star.’ The aorist is used in similes, as in gnomic phrases, expressing that which has habitually happened. *Odyss.* xi. 411:

ἔκτα σὺν οὐλομένῳ ἀλόχῳ, οἰκύνθε καλέσσας,  
δειπνίσσας, ὡς τίς τε κατέκτανε βοῦν ἐπὶ φάτνῃ.

52. Shooting stars are regarded as a sign of coming wind. Verg. *Georg.* i. 365:

‘Saepè etiam stellas vento inpendente videbis  
Praecipites caelo labi.’

Aratus, 926:

καὶ διὰ νύκτα μέλαιναν δτ' ἀστέρες δίσσωσι  
ταρφέ, τοὶ δ' ὅποτερι βυμοὶ ὑπολευκαίνονται  
δειδέχθαι κείνοις αὐτὴν δόδον ἔρχομένοια  
πνεύματος· ήν δὲ καὶ ἄλλοι ἔναντιος δίσσωσι  
ἄλλοι δὲ ἐξ ἄλλων μερών, τότε δὴ πεφύλαξο  
παντοῖσιν ἀνέμουν, οἱ τ' ἀκρτοὶ εἰσὶ μάλιστα  
ἀκριτα δὲ πνείουσιν ἐτ' αὐδραῖς τεκμαρεούσαι.

And, as appears from the last passage, of stormy wind. What then is the meaning of κουφότερα ποιεῖσθε ? The editors mostly take it = μετεωρίσετε (κουφίειν) τὰ ιστία, a sense which would seem to be supported by *Odyss.* ii. 420 :

Τηλέμαχος δ' ἐτάροισιν ἐποτρύνας ἐκέλευσεν  
ὅπλων ἀπτεοθαί, κ. τ. λ.

‘of spreading sail.’ But the comparative is against this: and Schol. k interprets εὐλυτα, εὐτρεπῇ ποιεῖτε τὰ ὅπλα. So Aratus, 418 :

οἱ δὲ εἰ μὲν τε πιθαναται ἁναίσιμα σημαινούσηρ (νυκτὶ)  
αἰψά τε κοῦφά τε πάντα καὶ ἄρτια ποιήσανται  
αὐτίς\* ἐλαφρότερος πέλεται πόνος· εἰ δέ κε νῆτ  
ὑφόθεν ἐμπλήξῃ δεινὴ ἀνέμοιο θύελλα  
αὐτῶς ἀπρόφατος τὰ δὲ λαΐφεα πάντα ταράξῃ  
ἄλλοτε μὲν καὶ πάμπταν ὑπόβρυχα γαυτίλλονται.

i. e. ‘If they lighten sail and make all snug aloft.’ Cf. Germ. Caesar’s trans.:

‘Tum mihi spissentur substricto cornua velo  
et rigidi emittant fatus per inane rudentes.’

Cicero more loosely, ‘omnia caute armamenta locans.’ On the evidence of these passages and Schol. k κουφότερα ποιεῖσθε must mean ‘ease’ or ‘lighten sail,’ i. e. prepare not for a good sailing wind but for rough weather. Hence I have rejected πλευστικός for πνευστικός (k and Callierges) in the sense of ‘gusty.’

*οὐρός* is indeed usually a fair wind ; but is used of a squall.  
Pind. *Isth.* ii. 59 :

οὐδέ ποτε ξενίαν οὐρός ἐμπνεύσαις  
ὑπέστειλ' ιστίον ἀμφὶ τράπεζαν.

54. παρεψύχοντο, 'calmed.' The middle does not occur elsewhere.

55. περὶ : *Iliad* x. 240 ἔθεισεν δὲ περὶ φανθῷ Μενελάῳ : and in Attic, περὶ τῷ χωρίῳ δεδίότες, Thucyd. i. 67. 1; though the genitive is usually used (Krüger, i. 68. 32).

56. μαυτοπτί : to be joined with εύκαμπτα. Cf. ii. 137; xvi. 22 (Hiller).

58. *Iliad* xi. 462 :

τρὸς μὲν ἔπειτ' ἡγετεν δόσον κεφαλὴν χάδε φωτός,  
τρὸς δ' ἀειν λάχοντος ἀρητήλος Μενέλαος.

Ap. Rhod. i. 1248:

μεγάλ' ἔστενεν ἀμφὶ δὲ χῶρον  
φοίτα κεκληγεν. μελέη δέ οἱ ἔπλετο φωνῇ.

Propert. i. 20. 48 :

‘Tum sonitum rapto corpore fecit Hylas.  
Cui procul Alcides iterat responsa, sed illi  
Nomen ab extremis fontibus aura refert.’

58. βαρύς: *Odyss.* ix. 257 φθόργον βαρύν, 'loud-voiced.' Cf. Soph. *Philoct.* 208 (so Ameis from k, D<sup>b</sup> against βαθύς, MSS. 'ceteri').

61-63. I have left the MSS. reading undisturbed, but it is hardly what Theocritus wrote, and certainly not what Schol. k commented on, writing νεβροῦ φθεγξαμένας οὐν ἥρηται καθ' ἑαυτῷ (i.e. is not genit. absol.) . . . νεβροῦ φθεγξαμένης λέων τις κατ' ὄρος γραῦμένος καταλιπὼν τὴν εὐνὴν δέεις ἀν ἐπιδράμοι. Only the most recent Scholiasts have any note on ἡγένειος. Hence Ziegler ejects δι and reads νεβροῦ φθεγξαμένας τις ἐν οὔρεσι, λέων ἐσακούσας . . . σπένσαι κεν. (ἔστενεν is right, the aorist being used in gnomic sense : the Scholiasts are not particular to maintain a construction in their paraphrases.) δι is altogether omitted by k. This is the best of many attempts at alteration ; cf. Ap. Rhod. i. 1246 :

βῆ δὲ μεταῖτας Πηγέαν σχεδὸν ἡύτε τις θήρ  
ἄγριος, ὃν δά τε γῆρας ἀπόπροθεν ἵκετο μήλων  
λιμῷ δ' αἰδομένος μετανίσσεται.

64. Ήρακλῆς τοιούτος. After a simile the direct narrative is usually resumed by a demonstrative *ώς*, *τοῖος*, &c., standing at the head of the clause. Fritzsche compares *Aen.* xii. 689 :

‘Disiecta per agmina Turnus  
Sic urbis ruit ad muros.’

In both passages the proper name is placed in a prominent position, as indicating that the characteristics noted are summed

up in the person. Callimachus departs from the rule without due reason, iv. 141:

ὡς ὅπτ' Αἰτναῖον δρεος πυρὶ τυφομένοιο  
σείονται μυχὰ πάντα κατουδάιον γίγαντος  
εἰς ἄτερνον Βριαρῆς ἐπωμίδα κινυμένοιο, . . .  
τῆμος ἔγενται ἄραβος σάκεος τόσος εὐκύκλῳο.

For the normal order, see *Iliad* xvii. 679; xvi. 635, 644, &c.

66. σχέτλιοι: see on xii. 34.

ἀλώμανος . . . οὐρά, 'wandering over hills.' Cf. Soph. *Ajax* 30 πηδῶντα πεδία: Callim. iii. 193:

δ δ' ἐννέα μῆνας ἐφοίτα  
παίπαλά τε κρημνούς τε καὶ οὐκ ἀνέταυσε διωκτύν.

67. τὰ δ' Ἰήσονος ὕστερα πάντ' ἦρε. Soph. O. C. 351;

δεύτερερ' ἡγεῖται τὰ τῆς  
οίκου διάίτης εἰς τατήρα τροφὴν ἔχοι.

68. ναῦς γέμεν, κ. τ. λ. So Hermann for the meaningless ναῦς μέν of the MSS. Fritzsche with this reading interprets 'navis armamenta habens sublata plena erat sociis navalibus excepto Hercule praesentibus.' But γέμων and γεμίων are apparently only used of filling with stores and cargo. I take τῶν παρεόντων therefore as neuter=her stores (cf. Homeric χαριζομένη παρεόντων), and translate 'The ship was waiting with tackle ready raised (ἄρμενα =sails, mast, and running-gear) and was filled with her stores': cf. *Odyss.* xv. 446 ἀλλ' ὅτε κεν δὴ ηγὺς πλειῇ βίβτοι γένηται. So Schol. κ ή μὲν ναῦς τὰ σιτία καὶ τὰ προσήκοντα φέρουσα, μετέωρα τῶν ἐνόντων. [The last three words should be separated from the rest of the Scholium: μετέωρα is a gloss on μετάρσια: τῶν ἐνόντων a gloss on τῶν παρεόντων.]

69. 'But the heroes at midnight cleared away the sails waiting for Heracles.' The sense of the two lines is—the ship was ready for departure with mast and yard-arm raised, and sails clewed up to the yard, all stores on board. But at midnight the crew unbent the sails and postponed their sailing. Cf. *Odyss.* iii. 10:

οἱ δ' ίθυς κατάγοντο, ίδεισιν ηγῆς ἐσῆρε  
στεῖλαν δέιραντες, τὴν δ' ὄρμυσαν ἐκ δ' ἔβαν αὐτοῖ.

Putting into shore for a short time they left the ship anchored in the surf, and furled the sails to the yard (cf. *Odyss.* iv. 785). Disembarking for a long time they would take down sail and mast altogether.

ἔξεκάθαιρον does not occur in this sense elsewhere, but there is no objection to so taking it. (Lucian, *Tox.* xix, has ἀπὸ φιλῆς τῆς κεραίας πλέοντες.) No emendation explains the origin of the corruption if such there be (*αὐτε καθύρουν*, Cobet; *ἴφεχάλαιρον*, Ziegler, =unbolted').

μεσονύκτιον (μεσονύκτιοι, Cobet, Ziegler, Meineke). The use of the neut. adj. without article in a temporal sense, though rare enough, is proved by Arist. *Eccles.* 377:

B. ἀτὰρ πέθεν ἤκεις ἐτεόν; X. ἐξ ἐκκλησίας.

B. ἥδη λέλυται γάρ; X. νὴ Δί', ὅρθριν μὲν οὖν.

Cf. Aratus, 1111 δείελον εἰσελάοντες.

70. 'Went whither his steps led him,' i.e. went at random.  
Ap. Rhod. i. 1263:

ἔς δὲ κέλευθον  
τὴν θέσιν γε τόδες αὐτὸν ὑπέκφερον δίσσοντα.

But *Odyss.* xv. 555 τὸν δ' ἄκα προβιβάντα πόθες φέρον, it is used simply of walking.

Theocritus' account differs here and onwards from that of Ap. Rhod. The latter makes Heracles' companions leave him unwittingly, and not discover their loss till out at sea. Was it merely from desire to give a different version that Apollonius conceived this fatuous idea? (Ap. Rhod. i. 1273 *sqq.*) The journey of Heracles on foot to Colchis is not mentioned elsewhere than in Theocritus.

72. 'Thus Hylas was numbered among the gods.' For the partitive genit. used predicatively, cf. Soph. O. C. 38 τίς δ' ἔσθ' ὁ χῶρος; τοῦ θεῶν νομίζεται; Demosth. xl. 34 τοῦ αὐτοῦ δῆμου ἐμοὶ προσαγορεύεται. ἀμφερέται = ἀμφιθεάται.

73. ήρωες . . . ήρώησος. The jingle seems intentional; and is little better than a pun, and that on the wrong word. It cannot be compared with the superstitious connexion of names with significant words, *vid.* on xxvi. 26.

**Ηρακλέην.** The same form is used by Ap. Rhod. ii. 769 and elsewhere for Ήρακλέα.

#### XIV.

For circumstances of this poem, see Introd. pp. 30, 31 where the date is placed after 266. The scene is undoubtedly Cos—not Alexandria, since Aeschines is setting out for Egypt (l. 68), nor Sicily, since Hiero would then be the captain under whom he would take service; only in Cos can we find a reasonable meeting-place for a philosopher from Athens (l. 6), an Argive, and a Thessalian horse-dealer.

*Aeschines waiting impatiently: to him enter Thyonichus.*

i. χαιρέν τὸν ἄνδρα Θυώνιχον. The use of the infinitive and the phrase τὸν ἄνδρα Θυώνιχον makes the sentence somewhat formal and stiff. For the construction cf. Plato, *Ion* 530 a Τὸν 'Ιάνα χαίρεν' πίθεν τὰ νῦν ήμν ἐπιθεόμητκας; the accus. and infin. forms a wish. So in official announcements, Arist. *Acharn.* 172 τοὺς Θράκας ἀμέντα παρεῖναι δ' εἰς ἔνην. [Distinguish this from the use of the infinitive for imperative, to which the nominative is attached when the command is addressed to a person present; Thucyd. v. 9. 5 τὰς πύλας ἀνοίξας ἐπεκθεῖν; Aesch. P. V. 712.]

τὸν ἄνδρα Θυώνιχον: simply a formal address. For use of article, i. 105 τὸν Κύπριν, and note, *ad loc.*; not as Hermann says, 'eccum quem expectabam.' For ἄνδρα attached to proper name (in apposition), Soph. O. C. 109 οἰκτείρατ' ἄνδρὸς Οἰδίπου τοῦ ἀθλιον εἴδωλον: Lucret. v. 621 'Democriti quod sancta viri sententia poscit.' Cf. Lobeck on *Ajax*, 817.

ἀλλὰ τοιάντα: i. e. πολλὰ χάρειν, Reiske, and Αἰσχίνη, modern editors. ἔτερα τοιάντα and ἀλλὰ τοιάντα = 'the same thing over again.' Plato, *Gorgias* 481 ε πρὸς τὸν νεανίαν τοιάντα ἔτερα πένονθας: ib. 501 β τοιάντας ἀλλαι πραγματεῖαι: but it is doubtful if we could say, (1) καὶ χάρε πολλά: (2) σὸν δὲ καὶ ἔτερα τοιάντα πάσχωις. Further the dative Αἰσχίνη is only conjectural. ἀλλά not ἀλλὰ is given by all MSS., and though after ἀλλά there is great divergence, τό is well established, and αὐτά is given by almost all MSS.

2. ὡς χρόνος: cf. xv. 2. For the use of the adjectives of time, cf. Eurip. *Ion* 403 μῶν χρόνος ἐλθών σ' ἐξέπληξ' ὄρρωδίῃ; Alexis in Lucian, 732 ὡς δέσποτος ὑγίαιν· ὡς χρόνος ἐλήλυθας: and note on xxv. 223.

3. ταῦτ' ἄρα λεπτός, 'that's why you're so thin.' Cf. Aesch. *Pers.* 165 ταῦτά μοι διπλῆ μέριμν' ἀφραστός ἔστιν ἐν φρεσὶ. But this accusative is commonest with verbs of motion; Plato, *Prot.* 310 ε δάλλ' αὐτὰ ταῦτα καὶ τὸν ἥκω: Soph. *O. T.* 1005 τοῦτ' ἀφικόμην: ib. *O. C.* 1291 ἀ δὴλθον: *Baſtros*, xcvi. 28 ταῦτα ἥλθον: examples which show the construction to be originally a cognate accusative; cf. Theocrit. xv. 8.

4. Aeschines has ceased to take any care of his appearance; his hair and moustache are long and unkempt; cf. v. 46.

5. Cf. the description in Arist. *Clouds* 103 τοὺς ὁχρῶντας τοὺς ἀνυποδήρους λέγειν.

7. 'He too I think was in love—with a mess of pottage.' Thyonichus knows that Aeschines' trouble is that he is in love, but does not know what the latest developments have been (cf. l. 11), nor why Aeschines has now summoned him. There is a similar turn of expression in Herond. ii. 80:

ἔρας σὸν μὲν ἵστας Μυρτάλης· οὐδὲν δειπνόν.  
ἔγω δὲ πυρῶν.

8. παίσθιας . . . ἔχων, 'you keep on jesting.' Arist. *Frogs* 202 οὐ μὴ φλυαρήσεις ἔχων.

9. λασῶ . . . πανέλ, 'I shall slip into madness.' Aesch. *Ctes.* § 5 προλέγω ὑμῶν ὅτι λήστει κατὰ μικρὸν τῆς πολιτείας τισὶ παραχωρήσαντες: Herond. ii. 80 κατ' οὖν λήστεις τακεῖσα.

Θρίξ ἀνὰ μέσσον, 'a hair divides me from it now.' For θρίξ, as smallest measure of division, cf. Xen. *Symp.* vi. 2 μεταξὺ τοῦ ὑμᾶς λέγειν οὐδὲν ἀντὶ τρίχα μὴ ὅτι λέγειν ἀντὶ ταρεψει.

ἀνὰ μέσσον: cf. xxii. 21.

10. ἀσυχῆ δέγνις, 'a little hasty'; cf. ἡσυχῆ γρυπός, Aelian, *N. A.* iii. 38; ήκα μέλαν, 'slightly black,' Oppian, *C.* iii. 39. So Ahrens. The old reading ἀσύχος δέγνις (kept by Fritzsche) = indolent or hasty (by turns), but this suits τοιώντος badly.

11. 'Desiring that things turn out well.' κατὰ καιρόν = favourably as πράσσονται ἐν καιρῷ, Bacchyl. fr. 3; but there is no parallel to the omission of the infinitive (*γενέσθαι*) here, even though ἔθελω in late Greek can take a direct accusative after it (cf. xxiii. 22), and the text is almost certainly corrupt (ταρὰ καιρόν, Meineke; κατ' ἄκαρον, Grever). ? πάντας ἔθέλειν κατὰ καιρόν, as command, 'consent to everything in due season.'

τί τὸ καινόν, 'what is the new development?' Lucian,

*Νεκυομ.* 457 καινὸν οὐδὲν ἀλλὰ οἵα καὶ πρὸ τοῦ: *Soph. O. C.* 722 τί δ' ἔστιν ὡς πᾶι καινόν;

15. θηλάζοντα: cf. iii. 16. This reversal of the usual meaning occurs first in Aristotle, *H. A.* vi. 23. 7; cf. superscrip. of *A. Pal.* vii. 623 εἰς ταῦτα . . . μαστὴν θηλάζοντα.

16. τετέρων ἔτιν, 'four years old.' For the genitive cf. Plato, *Laws* 721 α γαμεῖν δεῖ ἐπειδάν ἔτῶν γ τις τριάκοντα μεχρὶ ἔτῶν λε': Krüger, i. 47. 8.

σχεδὸν ὡς ἀπὸ λανῶ, 'fresh as from the press' (Paley): Nonnus, xix. 131 ληνοῦ οἶνον ἔτι πνείοντα: 'ferme tam copiose praebens quam si vindemiae tempus esset' (Briggs); but the other is the better sense.

17. βολβός κτείς κοχλίας. The singular is used collectively when speaking of natural products; cf. vii. 66; x. 54; *Odyss.* xiii. 409 αἱ δὲ νέμονται ἵσθουσαι βάλανον μενοεικέα: *Ib.* x. 241 τοῖσι δὲ Κίρκη πάρ' ῥ' ἄκυλον βάλανον τ' ἔβαλεν. So Callim. vi. 27 ἐν τίτου, ἐν μεγάλαι πτελέαι ἴσαν. βολβός τις κοχλίας, best MSS., which Hermann once defended—'τις dicit ut aliquam multos significet.' Six (inferior) MSS. omit the *tis* altogether: whence we might regard the word as a mere attempt to fill up the metre, and by simple dittoigraphy write ΒΟΛΒΙΚΟΣ (βολβίσκος, dimin. of βολβός). The text is Wordsworth's correction now generally adopted; cf. *Alexis* in *Athenaeus*, 63 f πίννας κάραβος βολβός κοχλίας: *id.* *Athenaeus*, 356 f:

φέρων τάρειμι κήρυκας κτένας  
βολβοὺς μέγαν τε πουλύπουν, λιχθῦς θ' ἀδρούς.

[A menu in *A. Pal.* xi. 35 includes κράμβη, τάριχος, βολβίσκοι, ἡπάτιον, χοιρεῖον, φύν.]

ἴηρρέθη, 'were served,' 'prompta sunt.' Cf. Arist. *Pax* 1145 τῶν τε σύκων ἔξει (Fritzsche).

18. προϊόντος: sc. τοῦ πύτου.

ἐπιχείσθαι: cf. ii. 152.

19. ὕπνος: cf. ii. 151 ἔρωτος, 'to drink to each one's fancy.'

ἔστι μόνον ὕπνος εἰπεῖν: sc. θέλοι. For ellipse of verb in dependent question cf. xii. 37; xxv. 64; *A. Pal.* v. 130:

ἄψυχὴ φλέγει σε· τὸ δ' ἔκ τίνος ἢ πότε καὶ πῶς  
οὐκ οἴδα· γνώσῃ, δύσμορε, τυφομένη.

21. & δ' οὐδέν: sc. ἑφθέγγατο. δ' δ' is Cynisca.

22. 'Can't you speak; you saw the wolf,' cried one in jest, 'how clever,' she said, and blushed red. According to a well known superstition if a wolf saw a man before the man saw the wolf, the man became dumb. It is not related what happened to the wolf in the opposite case. Verg. *Ed.* ix. 53:

'vox quoque Moerim  
Iam fugit ipsa: lupi Moerim videre priores.'

Hence λύκον εἶδες cannot be taken as a question; 'Have you seen a wolf?' since to be seen, not to see, caused dumbness, but—you saw the wolf you know, so you can still speak. (Cf. Plato, *Rep.* 336 δ καὶ μοι δοκῶ εἰ μὴ πρότερος ἐωράκη αὐτὸν [sc. Thrasymachus] ἢ ἐκεῖνος ἐμέ, ἀφανος ἀκ γενέσθαι.)

24. ἵστι Λύκος. The words are to be assigned to Aeschines speaking to Thyonichus: not to the companion who made the unlucky jest at the drinking-bout (Hermann, *Opusc.* v. 96).

Λύκος, Λύκος: the repetition gives bitterness to the utterance; cf. 47. It is Wolf, Wolf if you please.

26. τὸν κλύμανον: 'ironice dicit: nobilem illum et praeclarum amorem' (Meineke).

κατεράκερο: cf. xi. 14. ἔρωτα is cognate accus.

τούτῳ depends on ἔρωτα.

27. 'And this came once whispered (ἀσυχῆ) in my ears, but I sought not out the truth.'

δι' ἀτός: cf. xii. 20 διὰ στόματος: Eurip. *Androm.* 95 διὰ γλώσσης ἔχειν: Soph. *O. T.* 1386:

εἰ τῆς ἀκουούσης ἐτ' ἦν  
πηγῆς δι' ἄτων φραγμός.

οὗτός: not 'to this effect'; but with ἀσυχῆ, 'just softly whispered.' οὗτο(ς) with an adjective or adverb gives a sense of indifference and carelessness, 'just.' *Vid.* Rehdantz, *Neun Philipp. Reden, Index*, s. v.; and cf. ἐν διατριβῇ οὗτος ιδίᾳ, Demos. xxi. 71; Plato, *Symp.* 176 εἴ δλλ' οὕτω πίνοντας πρὸς ἡδονήν: *Gorgias* 503 δὲ θάμνοι δὴ οὐτωσιν διτρέμα σκοτούμενοι.

28. μάταν εἰς ἀνδρα γενεῶν: cf. x. 40 ἄμοι τῷ πάγανος δὲ δλιθίοις ἀνέφυσα. For εἰς ἀνδρα see note on xiii. 15.

30. 'Then he of Larisa began to sing "My Wolf," from the beginning, some Thessalian song, the clumsy fool.' τὸν ἱμὸν Λύκον is to be taken as the beginning of the song, whether the actual words of a popular ditty, or parodied and suited to an old tune (*μελισμα*). (So Ziegler, after Gräfe.)

31. Θεσσαλικόν . . . μέλισμα is then accus. in apposition to δέντες τὸν ἑμὸν Λύκον. Others make μέλισμα direct accus. after δέντες and Λύκον as accus. governed by the verbal equivalent δέ μέλισμα: as Soph. *Elect.* 122 τίν' αἰεὶ τάκεις οἰμωγάν 'Αγαμέμνονα; &c.; but τὸν ἑμὸν has then to be awkwardly interpreted 'meum Lycum' = 'infestissimum mihi.'

κακαὶ φρένες: in apposition to δὲ Λαρισαῖος. Cf. Aeschrio (Bergk) λόγων τι παιπάλημα καὶ κακὴ γλῶσσα.

33. ἐπιθυμήσασα . . . ἔκλαιε. Although the action of the two verbs is really contemporaneous, the aorist participle is used as expressing the reason and motive felt before the 'weeping' began. Similarly τόδε μοι χάρισαι διωκρινάμενος, Plato, *Gorg.* 516 b. The answer must be given before it can be said that the speaker has done the favour, although the granting of the favour and giving of the answer are one and the same action.

34. ἴσασι. The Attic 3rd plural of *οἴδα*—*ἴσασι*—(Doric *ἴσαντι*, Theocr. xv. 64) is from a 1st person singular, *ἴσαμι*. *ἴσαι*—2nd person sing.—shows the Aeolic -αι for -ας (μαῖς or λαῖς = λῆς, Sappho, i. 19); *vid.* Ahrens, *Dial.* i. p. 138; ii. p. 312.

34, 35. For the sake of Aeschines' gallantry it would be pleasant to take Paley's view that Thyonichus struck the Thessalian, not Cynisca: but this leads to a hopeless change of persons.

35. ἀλλαν : sc. πληγήν. A common ellipse; Aesch. *Agam.* 1384:

παίω δέ νιν δίς . . .  
. . . καὶ πεπτωκότι  
τρίτην ἔτενδίδωμι.

Herond. iii. 77:

κόσας, κόσας (=πόσας)  
Λάμπρισκε, λίσσομαι μέλλεις ἐς μεν φορῆσαι.

Cf. xv. 95; xviii. 11. We may distinguish three classes of this ellipse of noun.

(a) The adjective has completely passed into substantival use, so that it can be used in any context, e. g. ἄκρας (*sc. οἶνος*), ἐπ' ἀμφοτέροις (*sc. ποσῖ*), τραφερῆ (*γῆ*), ὥγρη (*θάλασσα*), τὴν αὐλείαν (*θύμαν*), xv. 43.

(b) The noun is suggested by the verb and would usually be cognate accus.: καιρίαν, ἀλλην τλήσσω (*πληγήν*), πολὺν ἔπινον (*οἶνος*), ὡς βαθὺν ἐκοιμήθης (*ὕπνον*) Lucian, i. 293; Arist. *Frogs* 191.

(c) No definite noun could be supplied; the adjective (usually feminine) has become a fixed adverbial expression, ἀλλην καὶ ἀλλην ἀποβλέποντος εἰς ἡμᾶς, Plato, *Euthyd.* 273 b κατὰ πρώτας, ἐκ πρώτης, ἐκ καυῆς (anew): *Iliad* ii. 379 ἐς γε μίαν βουλεύσομεν.

36. θάστον: cf. xv. 29. ἐμὸν κακόν. So in xv. 10 Praxinoe dubs her husband φθονερὸν κακόν.

37. A. Pal. v. 274 οἰχόμενος δὲ ἀλητηρίαν ποκόλπιος εὐθὺς ἐλίξεις. For ὑποκόλπιος (an Alexandrian word) = ὑπὸ κόλπῳ, cf. διαπόντιος (xiv. 55), ὑπερούμριος (xxiv. 95), προδείελος (xxv. 223), ὑποδείελος (Aratus, 118), ὑποκάρδιον (xi. 15), ὑπωροφίοισι (xiv. 39), ἀπανλόσυνος, A. Pal. vi. 221 (Leonidas) = ἀπὸ τῆς αὐλῆς: παριστίδιος = παρὰ τὸν ἴστον, A. Pal. viii. 726.

ἴστοια θάλπε, 'go and cherish'; cf. i. 113.

38. 'For him thy tears fall large as apples.'

βέοντι = βέονται: for plural cf. ii. 109; iv. 23, &c. Schol. k τῷ Λύκῳ τὰ βέοντά σου δάκρυα μῆλα πίπτει, τουτέστι βέρας καὶ ἐπιθυμία, apparently taking μῆλα as = tokens of love. This is in the highest degree artificial, and we can only understand it to mean large round drops of tears; cf. Megara, 56:

τὰ δέ οἱ θαλερότερα δάκρυα μῆλων  
κόλπον ἐς ἱμέρεντα κατὰ βλεφάρον ἔχεντο.

The clause τήνῳ . . . βέοντι, put without conjunction para-tactically with preceding, is really causal; 'go and cherish another; since it is for him that thy tears flow.' Hence we can dispense with the conjectures τῷ νῦν . . . βέοντι, Hiller, and τήνῳ . . . βέονταν, C. Hartung.

40. βίον = βίοτον, Aratus 111 καὶ βίον οὕπω νῆτες ἀπόπροθεν ἡγίνεσκον.

41. ὁκυτέρα. The sentence follows irregularly on the simile, but with greater liveliness and vividness than would be given by ὡς τήνᾳ: cf. the structure of x. 31; xii. 8; ix. 35.

43. 'A fable runs: the bull dashed through the forest'; vid. loc. cit. The Scholiast tries to explain Κένταυρος, saying παροιμία ἐστὶ διὰ τὸ τοὺς Κένταύρους ὑλῆς ἐπιλαμβανομένους ἀλήπτους είναι,

but *aīnos* is particularly used of *animal fables*, Hesiod, *Works and Days*, 200; Archiloch. 89. The image of a bull breaking away through the forest is graphic; cf. Soph. *O. T.* 476:

φοιτῷ γάρ ἵν' ἀγρίαν  
ἴλλαν ἀνά τ' ἀντρα καὶ  
πέτρας ἴσσταυρος,  
μέλεος μελέψη ποδὲ χηρεύων.

cf. *A. Pal.* vi. 255 τάνουρον . . . ἀτιμαγέλον: *ib.* vi. 217 ἀν' ὑλῆνε δ'  
ἀκὺς ἔθυνεν ὅρος: Babrius 95:

τὴν δὲ φύξα δειλαίην  
θύρης κατιθὺς ἤγεν εἰς μέσας ὥλας.

[*ἴβα τάχα* is palaeogeographically more probable than Meineke's *ἴβα ποκὰ*. Some copyist took *τάχα* in its late sense=ἄν, and wrote *ἴβα τάχα (κεν)*].

44. εἴκαπι: sc. ἡμέραι as is shown by *σάμερον* in 45. Aeschines counts the days by groups marked by subsequent events: 'twenty days up to then—then eight till I—,' and so on.

45. ποτίθα δύο = πρόσθες δύο ἡμέρας: so xxiv. 36 ἀνστα for ἀνάστηθι, but *viz.* Ahrens, *Dial.* ii. p. 314.

46. 'And she knows not even if I be shorn like any Thracian'; cf. l. 4. The Thracians as a barbarian tribe wore their hair long and ragged, Lucian, *Tox.* 51 ἀλλὰ καὶ τοῦτο εἴκαστο αὐτοῖς καὶ ἀπεκεκάρπει τὴν κόμης ὀπόσσον εἰκὸς ἦν ἐλάττω κομάν τὸν Ἀλανὸν τοῦ Σκυθοῦ. (This with Ziegler's text keeping οὐδὲ εἰ and οὐδὲ of the MSS. and deleting stop at κέκαρπα.) Ahrens takes οὐδὲ εἰ = οὐδὲ, but it is only so used after a preceding negative, *viz.* Arist. *Vesp.* 352 κούν ἔστιν ὀπές οὐδὲ εἰ σέρφῳ διαδύναι.

ἀπ' ἀλλάλων (*ἴστην*), 'since we are parted.'

47. Λύκος νῦν πάντα, 'Lycus is everything to her'; Demosth. *De Cor.* § 43 φίλοις εὐεργέτην σωτῆρα τὸν Φίλιππον ἡγούντο· πάντ' ἐκεῖνος ἦν αὐτοῖς.

ἀνφόραι, sc. τὸ δῶμα.

48. The Megarians, sending to Delphi to inquire which was the most noble city in Greece, received the answer, Argos was the best soil, Thrace was supreme for its horses, Sparta for her women, Syracuse for men; but

ἴμειν ὁ Μεγαρεῖς οὔτε τρίτοις οὐδὲ τέταρτοι,  
οὔτε δυωδέκατοι, οὐτ' ἐν λόγῳ οὐτ' ἐν ἀριθμῷ.

Hence the expression became a proverb, Callim. *Ep.* xxv:

τῆς δὲ ταλάνης  
νύμφης ὡς Μεγαρέων οὐ λόγος οὐδὲ ἀριθμός.

51. νῦν δὲ πόθεν; sc. ἀποστέρεω: 'but now how I am to,' Demosth. *De Cor.* 47 ἀλλ' οὐκ ἔστι ταῦτα πόθεν; πολλοῦ γε καὶ δεῖ: *Id. De Fals. Leg.* 34.

μῦς, φαντὶ Θύωνιχε, γεύμεθα πίσσας, 'we have tasted pitch like the mouse in the adage'; cf. Herond. πέπυνθα πρὸς Θαλῆτος δόσσα κήμ πίσση μῦς: Nicet. *Eugen.* iv. 409:

ἀλίσκεται γάρ τοις ἔρωτος δίκτυοις  
ὡς μῦς πρὸς ὑγρᾶς ἐμπεσὼν πίσσης χύτρον.

For omission of ὁς cf. note on xiii. 24. For the parenthetical use of φασί (φασί), Lucian, Νεκυομ. § 4 ἐλελήθειν δὲ ἔμαυτὸν εἰς αὐτό, φασί, τὸ πῦρ ἐκ τοῦ καπνοῦ βιαζόμενος and often.

**γεύμεθα.** Meineke makes this a perfect without reduplication, but none of his examples are above suspicion. On such perfects as they are without reduplication *vid.* Monro, *Hom. Gram.* § 23. 4. Still less probable is the view that it is present contracted for γενύμεθα: *vid.* on xxx. 32. Paley regards it as an Epic aorist from ἡγεύμην, the only objection to which is that the syncopated aorist seems to be used only in 3rd person or participle (λέτο or λῦτο, πλῆτο, χύτο, χύντο, *Iliad* iv. 526: ἀμπυντο, ἔμπυντο, ἔλειπτο, *Ap. Rhod.* i. 45: ἀπαμείπτο, Nonnus: λέκτο, βλήμενος, ελύμενος). If this cannot be admitted read μῆν φασί Θωάνιχε γεύμα τε πίσσης (Briggs γεῦμ' ἔτι πίσσης), omitting the verb, as not uncommonly in proverbs, e.g. γλαιψίς εἰς Ἀθῆνας.

55. διαπόντιος: see on 37. For the adject. instead of an adverbial expression of space cf. v. 115; xxiv. 93; ἔπειθε ἴσουραίν, Aratus, 134.

56. δραλδε δέ τις: 'unus e grege.'

δ στρατώτας, 'I, the trooper.' 'Aliquotiens Theocr. cum quis de se ipso atque officio suo praedicat ita ponit articulum ut aut cum conscientia quadam dignitatis suaē ea persona quae verba facit loqui videatur, aut id quod reddit eodem officium ipsius notum significetur' (Fritzsche); cf. iii. 19. So xv. 129.

57. κατὰ νοῦν τεόν: 'e sententia tua'; cf. κατὰ θυμόν, xiii. 14.

58. δοκεῖ ώστε. The ώστε is redundant; cf. Isochr. 36 b λαβὼν ἔξουσίαν ὥστε τοιεῖν.

59. οἷος δρίστος, 'the best that could be'; Plato, *Apol.* 23 a πολλαὶ . . . ἀπέχθειαὶ μοι γεγόνασι καὶ οἷα χαλεπώταται. So with attraction Plato, *Symp.* 220 b δύτος πάγου οἴου δεινοτάτου, e.g. τοιούτου οἷος δεινότατός ἔστι.

60. The division of the line is very uncertain. I assign it all to Aeschines and translate 'and what must a man be like in other ways to be the best master to a free man?' It would be more usual to have the article in this construction, but cf. Plato, *Theaet.* 149 d ποιῶν χρὴ ποιῷ ἀνδρὶ συνούσας ὡς δρίστους παιᾶς τίκτειν. With article Plato, *Rep.* 332 d ἡ τίς τῇ διδούσῃ τέχνῃ δικαιούσην ἀναλοῦτο; (*Ast. Lex. Plat.* ii. p. 394).

62. τὸν οὐ φιλέοντα: not μή, although the participle is generic, since οὐ φιλέοντα = τὸν μησόντα, and the οὐ connects closely with the verb, but *vid.* Introd. p. 35.

64. βασιλῆ'. For the elision cf. βασιλέ(α), Pind. *P.* iv. 110; Οδυσῆ(α), *Odyss.* v. 336.

αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί, 'but you must not ask on every occasion'; Theognis, 325 εἰ τις . . . ἐπὶ παντὶ χολέρτο. Another reservation of praise as in l. 62.

66. λῶπος, 'a military cloak.'

ἐπ' ἀμφοτέρους: *sc.* ποσὶ, *vid.* l. 35. Tyrtaeus, x. 31:

ἀλλά τις εὐ διαβάς μενέτω ποσὶν ἀμφοτέροις

στηριχθεὶς ἐπὶ γᾶς, χειλος ὅδοντος δακῶν.

68. ἀ τάχος, 'with all speed'; cf. ii. 36; Pind. *Ol.* vi. 23. For ellipse of verb *cf.* xv. 147.

ἀπό κροτάφων: *cf.* xvi. 49. ἀπό expresses properly 'looked at from,' 'judging from.' Theophrastus, *Char.* xxxi. (xxviii.) καὶ

*γῆρε εἰδέχθης τις ἀπὸ τοῦ προσώπου ἐστι*: Lucian, *Dial. Mort.* x. 8 σεμνὸς ἀπὸ τοῦ σχήματος. Not 'from the brows down,' since πελόμεσθα = ἔσμέν not γιγρόμεθα.

69. Ἰψες: cf. Arist. *Equit.* 520 ἄμα τὰς πολιάς κατιούσας. Probably a personal reference on Theocritus' part, *vid.* Introd. p. 34.

70. ἀς = ἔως.

χλωρόν: Statius, *Silvas* i. 2. 276 'Longe viridis sic flore suuentae perdurent vultus'; Horace, *Ep.* xiii. 4 'genua virent.'

## XV.

See Introduction, pp. 30, 31. Two Syracusan ladies—Gorgo and Praxinoa—resident in Alexandria go out to see the Adonis festival, and hear the dirge over Adonis sung. The greater part of the idyll is a racy sketch of their conversation, and their adventures by the way: the Adonis song affords the occasion of the piece, but is not to be regarded as its essential part.

Matthew Arnold's essay on the poem and excellent translation should be read (*Essays on Criticism*, 1st series).

According to the Scholiasts, Theocritus founded the sketch on a mime of Sophron—τὰ 'Ισθμα θάμεναι (θέάμεναι) or 'Ισθμάζονται (Ahrens, *Dial. Dor.* p. 469). Among the fragments preserved are a few which show resemblance to Theocritus—φέρ' ὦ τὸν δρίφον (cf. v. 2); φέρε τὸ θαύμακτρον μὲν' ίθὺς λωμεῖς (cf. v. 39, &c.); ἐπὶ μέθεν δὲ καρδία πάθη (v. 4); cf. Preface to xviii. 2. There are sundry parallels between the idyll and the first and fourth mimes of Herondas. In style and prosody the poem approaches more nearly than the other *idylls* to common speech. Note especially the large number of cases in which, as in Attic comedy, a vowel is left short before a mute and liquid; ll. 2, 3, 14, 16, 19, 40, 43, 53, 78, &c.

1. ἕνδος Πραξινόα, 'Is Praxinoa at home?' Arist. *Acharn.* 395 ταῖς ταῖς τίς οὐτος; ἕνδος ἴστη Εὐρωπίδης; The words may be taken as addressed to the servant; then Praxinoa, overhearing, answers herself; or Gorgo, not standing on ceremony, opens the door and looks in without knocking.

ὡς χρόνῳ, 'what an age since you have been here'; Eurip. *Phoeniss.* 305 χρόνῳ σὸν δύμα μυρίαις ἐν ἀμέραις προσεῖδον.

2. δρη δίφρον, 'see to a chair for her.' Cf. Soph. *Ajax* 1165.

3. ποτικρανον: a cushion—προσκεφάλαιον.

4. ὡς τὰς ἀλεμάτω, 'this gadabout spirit' (Mat. Arnold); cf. iv. 40. ἀλεμάτος = 'vain,' 'trifling'; almost = ἀλίθιος: cf. Timo, xv (Brunck):

οἱ δέ μιν ἡττε γλάυκα πέρι σπίζαι τερατοῦτο

ἡλέματον δεικνύντες δθούνεκεν ὁχλοαρέσκης.

οὐ μέγα πρῆγμα τάλας τί πλατύνεαι ἡλίθιος ὡς;

'ad me certe quod attinet non video quid aptius reponi possit et minori cum mutatione quam ἀλεμάτω ut illa quae haec dicit

stultitiae seipsam accuset quod, dum pompaes nihil ad se pertinentis spectatrix esse vult, stulta curiositate inducta in discrimen vitae venerit' (Stephanus); the emendation was made before this by Scaliger.

5. 'I've scarcely got here alive from all the crowd and all the carriages.' The genitives depend on ἔσωθη, cf. Eurip. *Arc.* 770 κακῶν γάρ μυρίων ἔρρυτο.

6. κρηπώνες . . . χλαμύδες, 'riding boots and uniforms' (? 'gentlemen in khaki').

7. ἐκαστάτω δόσσον, 'and you live such a dreadful way off.' The construction is explained by such phrases as θαυμαστὸν δόσον, &c.; the superlative being found also in Lucian, *Tox.* xii. φιλίας πλεῖστον δόσον ἀποδίοντας: cf. i. 45. σσ and ω can be easily confused both in uncial and minuscule, ω, α: ω, ω: εμ=εμ: and οφ=ον are distinguished only by one small stroke. ἐκαστατέρω is read by Hermann, but is equally a *vox nihili*. Greek forms double superlative as κυδίστατος: more commonly double comparatives, δόσσοτέρω, χειρότερος, δμεινότερος: but a comparative termination added to a superlative, as ἐκαστατέρω would be, is unparalleled. Meineke read ἐκαστέρω ὃ μέλ(ε). The first mime of Herondas opens in much the same way; see especially v. 10 *sqq.*:

ἡδη γάρ εἰσι τέντε κον δοκέω μῆγες  
ἴξ οὐ σὲ Γυλλὶς οὐδ' ὄναρ μὰ τὰς Μοίρας  
πρὸς τὴν θύρην ἐλθοῦσαν εἰδέ τις ταύτην.  
Μακρὴν δποικέω τένοντο ἐν δὲ ταῖς λαύραις  
δ πηλὸς ἀχρις ἰγνών προσέστηκεν.  
ἔγω δὲ δραίνω μνῆ δόσον.

8. ταῦτα: *vid.* xiv. 3, note; where the quoted examples show that Meineke is incorrect in stating that *ταῦτα*, used to mean 'propterea,' is always accompanied by a particle ἀρα, δῆ, τοι, &c. *Tv.* 'That is why that intractable creature came to the ends of the earth and took this rat-hole—house indeed!—to prevent us being neighbours.'

See Liddell and Scott on *ταῦτα*.

9. δπως, κ.τ.λ., explains the *ταῦτα*. Meineke puts a colon at *ταῦτα* and explains, 'that's the fault of that fellow—'; a construction by no means justified by Eurip. *And.* 168 οὐκ ἔσθ' Ἐκτωρ τάδε: Menand. 354 τοῦθ' ἐταῖρός ἐστιν οὔτως. (In Soph. O. T. 1329 a comma not a full stop stands at ην: see Jebb.)

10. ποτ' ἔριν, 'out of spite.'

φθονερὸν κακὸν, 'the jealous brute.'

αἰὲν δμοιος, 'always the same.'

11. τὰν τότναν: Persephone. μὰ τὴν "Αἰδεω κούρην, Herond. i. 32.

15. ἀπφῆς μὰν τῆνος, 'well that daddy the other day—we call everything "the other day"—was a-buying soap and rouge in the bazaar, and came back with salt, the overgrown blunderer.'

λέγομες δὲ πρόαν θην, κ.τ.λ., is to be taken as a comment of the constant use of the word πρόαν (*πρᾶν*) in common speech. Theocritus himself uses it thirteen times (cf. use of καλός, note on viii. 187). *τάντα* is awkward; but it should probably be

taken as direct object with *πρόαν* as 'tertiary predicate,' not as an ellipse of *είναι* (*λέγομες δὲ προσθεῖν πάντα*, Seidler, is ingenious but not necessary; 'we told him to be very careful').

16. ἀπὸ σκανᾶς: cf. Theophr. *Char.* 18 ἐξ ἀγορᾶς διφωνήσας τὰ κρέα.

ἀγοράσθων: probably represents ἤγραψε—'tried to buy.' Herod. i. 69 πέμψαντες ἐς Σάρδις χρυσὸν ὄνειρο, κ. τ. λ.

19. κυνάδας (*κυνάς*): dog's hair, substantival; *vid. Index, Adjectives.*

20. δηναὶ βύπον, 'mere filth.' *ἀνα*, adverbial; cf. iii. 18. note.

ἴργον ἐπ' ἥργῳ: in apposition to sentence; 'trouble on trouble.' Cf. xxv. 94; Quint. Smyr. v. 602 ἐπὶ πένθει πένθος.

22. βάμες—βώμεν, through the form *βάομεν*.

ἴσ... Πτολεμαῖο: sc. αὐλάν: cf. xiii. 11.

23. τὸν Ἀδωνν. The festival commemorated the untimely death of Adonis and the grief of Aphrodite. Figures of the two were exhibited in costly work, and a dirge sung by the popular singer of the day. How far any religious significance which the festival may once have had gave way to mere holiday making, and courtly flattery can best be judged by this idyll. Nor is there more depth in Bion's *Epit. Adon.*, written to suit a similar occasion. The admission of Musaeus is frank, that the festival of Adonis and Cyprus was an opportunity eagerly seized not for worship but for flirting. *Hero and Leander*, 52:

ὅπῃ φάρις ἔστιν ρορῆς  
οὐ τόσον ἀθανάτοισιν ἀγενὶ στεύδουσι θυηλᾶς  
δοσον ἀγειρομένων διὰ κάλλεα παρθενικάων.

25. ὁν ἴθεις, κ. τ. λ.: see note on ii. 82. The aorists are to be taken as gnomic. The expression is obviously proverbially from the use of the masculine and the generic *μή* in *τῷ μὴ* *ἰδόντι*.

ὅν. The first *ὅν* is genit. by attraction; the second depends on *εἴτε* ('tell of'), cf. *Odyss.* xi. 174 *εἰπὲ δέ μοι πατέρος τε καὶ νιέος*. Tr. 'The sights you see are tales to tell another.'

26. ὥρα: cf. Arist. *Eccl.* 30 ὥρα βαδίζειν.

(The distribution of the verses between the two speakers is here very uncertain. I have followed Hiller, Ziegler, and Paley.)

ἀρρυότις, 'idle folks have always holiday.' Praxinoa does not fall in at once with Gorgo's invitation, and puts her off with excuses embodied in proverbial wisdom; in l. 27 she suddenly changes her mind and agrees to go.

27. 'Eunoa, take up the spinning and put it down again out there if you dare—a nice soft bed for the cats—you lazy good-for-nothing.' So Hermann (*Opusc.* v), giving a capital sense. It is, however, also possible to make γαλέαι a term of reproach addressed to Eunoa: 'these lazy cats are always asleep.' Cf. Herond. vii. 4:

ταῖς γυναιξὶν οὐ θήσεις τὴν μέζον' ἔξω σανίδα  
Δρυμύλ; αὐ φωνέω τάλαιν καθεύδεις;

The former explanation is preferable. *ναμα* (MSS.) is merely a false Doric form of *νῆμα*: it could not be taken as =water for washing.

30. σμᾶμα, 'soap' (not in a cake but in some kind of paste).

μὴ δὴ πολὺ ἀπληστέ: I have left this—the reading of k (μὴ δὲ, p)—believing that the exceedingly harsh scansion is intended to bring the verse near to the level of common speech. Herondas affords parallels, e.g. v. 7 τό μεν αἷμα: ib. 9 μοι αὐτόν (?); vi. 29 πρόσθεν ἡ αὐτή: ii. 53 ἡ δρός (spondee). Cf. next note.

32. πάνε. δύον. The hiatus is justified by the pause; and is perhaps in imitation of colloquial speech; but cf. *Odysse. xxiv. 351* Ζεῦ πάτερ ἡ βα τέτ' ἐστέ: *ib. x. 536* μηδὲ τέτε: *A. Pal. ix. 70* πάνε τεῖται σε μένει καὶ κατόπιν δάκρυα.

'That's as good a wash as the gods allow.'

πολαύτη is cognate accusative.

33. κλάξ (=κλείς), 'where's the key of the big chest?' For the ellipse cf. Herond. iii. 60 κοῦ Κόκκαλος κοῦ Φίλος; Throughout this idyll the conversation is seldom uninterrupted for more than a few lines: there are frequent intervals to be filled up by action, as here where Praxinoa dresses herself; l. 43 change of scene; 51-77, a long struggle through the crowd; and so on.

34. ἐμπερόναμα: the same as περόναρτις of l. 21; see Liddell and Scott under latter word.

35. πόσσω . . ., 'how much did it cost you off the loom?' πόσσω is genit. of price. 'Ad usum verbi κατέβα perspiciendum opus est teneamus telam apud veteres in altum erectam stetisse, ita ut opus perfectum de tela deorsum depromeretur' (Wuestemann).

36. μὴ μνάσῃς, 'don't make me think of it,' i.e. I don't like to think of it. Beware of the active and do no not translate 'don't mention it.'

πλέον, κ.τ.λ.: construe κατέβα μνᾶν πλέον ἡ δύο καθαρῶ ἀργυρίω, so that μνᾶν and δύο are genit. of price. δύο as genit. is correctly used with the genit. plural (*μνᾶν*); with genit. dual δύου is always found; Krüger, i. 24; ii. 3; Thucyd. i. 74 δύο μοιρῶν.

ἀργυρίω καθαρῶ, 'hard cash'; 'aridum argentum' (Plautus, *Rudens*, 726). Cf. the Irish expression 'dry money' ('f.700 of dry money'—*Spectator*, Nov. 8, 1890); and the similar expressions, "ἀργυρίω καθαρῶ," 'Blankes Geld.' *aridus*, 'without moisture,' easily suggests the meaning 'nothing but.' Sonnenschein on Plautus, loc. cit.

37. ποτέθηκα (προσέθηκα, f), 'I gave my soul to the work on it.' Bion, vii. 8 ψυχὰν ποτὶ κέρδεα καὶ ποτὶ τέχνας βάλλομες.

38. κατὰ γνώμαν, 'it has turned out all you could wish'; cf. xiv. 57 κατὰ νοΐν τεύ: xiii. 14 κατὰ θυμόν.

40. μορμά, 'Bogey!' Cf. Callim. iii. 66:

ἀλλ' ὅτε κουράων τις ἀπειθέα μητέρι τεύχοι  
μήτηρ μὲν Κύκλωπας ἔγι ἐπὶ παιδὶ καλιστρεῖ  
. . . δὲ δόματος ἐκ μυχάτοιο  
ἔρχεται . . . αὐτίκα τὴν κούρην μορμύσσεται.

45. τὸ κακόν, 'this nuisance,' i.e. 'the crowd'; not 'this difficulty,' as Lang seems to take it. Cf. Arist. *Birds* 294 ὅσον συνελεγται κακὸν ὄρνετον, 'what a plaguey lot of birds.'

μύρμακες, 'they are thick as ants'; cf. Aeschrio (Bergk, *A. Lyra*) στενὸν καὶ Ἐλλήσοντον ἐμπόρων χώρην νάνται θαλάσσης ἑστρέφοντο μύρμηκες.

46. Πτολεμαῖς, i. e. Ptolemy II, the reigning king, son of Ptolemy Soter; see Introduction.

47. ἐξ ὧν ἐν ἀδανάτοις, 'since your father was deified.' Herondas (i. 26) speaks similarly of the prosperity of Egypt under the Ptolemies:

τὰ γὰρ πάντα  
ὅσ' ἔστι κοῦ καὶ γίνετ' ἔστ' ἐν Αἰγυπτῷ,  
πλοῦτος παλαιστρη δύναμις εὐδίη δόξα  
θεαὶ φιλόσοφοι χρυσίον νεγρίσκοι.  
θεῶν ἀδελφῶν τέμενος ὁ βασιλεὺς χρηστός.  
Μουσῆον οἶνος ἀγαθὰ πάνθ' ὅσ' ἐν χρυζῆς.

(This was written later than Theocr. xv; see Introd. p. 31.) Professor Mahaffy writes (*Emp. of Ptol.* p. 148), 'It is remarkable that among the many complaints of injustice found in the Petrie and Serapeum papyri made by poor people who seek redress from the law, there is not a single tale of horror.... The effect which these papers produce upon a careful student is that they belong to an orderly and well-managed society where there is but little actual want and but little lawlessness.'

48. Αἰγυπτιστί, 'in old Egyptian fashion.' ἀπαγηλοὶ γὰρ οἱ Αἰγυπτιοὶ ὡς καὶ Αἰσχύλος φοιτοῦσιν τοι μηχανᾶς Αἰγυπτιοῖς.

49. ἐξ ἀπάτας κεκροπηράνοι, 'a mass of deceit' ('welded together of deceit'). ἐξ, cf. xvii. 21.

50. κακὰ παίγνια: it is easier to make this cognate accusative to ἔπαισθον and in apposition to οὐ, than to take it in apposition to the subject as a term of reproach. The latter way is however favoured by the parallel lines, Hesiod, *Theog.* 26 ποιμένες ἄγραντοι, κακά ἐλέγχει, γαστέρες οὖν, and Epimenides' Κρῆτες δὲ πεῦσται, κακά θηρία, γαστέρες ἄργαι.

ἐριοί (κ) or ἐρειοί (other MSS.) is an unknown word; it may be right, but though Theocritus has many ἀναξ λεγόμενα they are all simple new formations: he does not go out of his way to find strange words. Convincing emendation is impossible. Meineke's ἐρινοί is perhaps the best (e conj. Spohn). To add one more to the existing many, I suggest ἐσπραί: cf. Herond. vi. 17:

ἐκποδῶν ἡμῖν φθείρεσθε νάβυστρ'  
ἀτα μοῦνον καὶ γλάσσαι (=γλῶσσαι)  
τὰ δ' ἀλλ' ἐσπραί:

'idle good-for-naughts.'

51. τί γενοίμεθα; 'what is to become of me?' Aesch. *S. c. T.* 297 τί γένεται; For the optative cf. Soph. *Philot.* 895 τί δῆτα δρῆμ' ἔγω; and Mr. Sidgwick's Appendix to his edition of the *Agamemnon*. In Alexandrian writers the use of the bare optative in questions becomes frequent; Herond. v. 76 τίς οὐκ ἐμπτύνοι; *A. Pal.* v. 245 καὶ τίς ἴποτλαίη;

πολέμισται. πολέμιστης ἵππος οὐχ δ εἰς τοὺς πολέμους ἐπιτή-  
δειος διλ' δ ἐν τοῖς ἀγῶσι σχῆμα φέρων ὡς εἰς πόλεμον εὐτρεπισμένος.  
ἢν γὰρ τοιοῦτον ἀγάνωσμα (Photius). These gaily caparisoned  
horses were led, not ridden, as appears from l. 53.

53. δρθός ἀνέστα, 'has reared.'

56. καὶ δὴ . . . , 'there we've got past, and they've gone to  
their position.'

57. συναγείρομαι, 'I am beginning to collect my nerves.' Cf.  
Ap. Rhod. i. 1233:

τῆς δὲ φρένας ἐπτοί  
Κύπρις, ἀμηχανίῃ δὲ μόγις συναγείρατο θυμόν.

Plato, *Protag.* 328 d μόγις πως ἔμαυτδυ ὠστερεὶ συναγείρας εἶπον.

58. ἴππον καὶ τὸν ψυχρὸν δῖφιν. For the article with second  
only of two nouns cf. vi. 1; xxii. 140; vii. 132; xxii. 34;  
*Epig.* iii. 3. The second has always an attributive use. Without  
attribute, Pind. *P. iv.* 118 'Ανόλλων ἄ τε Πυθώ: Μονοσχούς, v. 5:

διλλ' ὅταν ἀχήσῃ πολιδες βυθὸς ἀ δὲ θάλασσα  
κυρτὸν ἐπαφρίζῃ.

θεόδοικο: see i. 63.

64. Plautus, *Trinummus*, i. 2. 72 'sciunt quod Iurum no fabulata  
est cum Iove.'

65. τὰς θύρας: sc. τῆς αὐλῆς, at which they have now arrived.

67. Εὐτυχίδος: sc. χέρα, not 'take hold of Eutychis,' as this  
would require λαβοῦ. Eutychis is presumably Gorgo's maid as  
Eunoa is Praxinoa's.

πόντεχ' (πρόσεχε), attend to her lest you lose yourself.

68. ἔχει ἀμῶν, 'hold on to us with your teeth'; see ἀπρίστη in  
Liddell and Scott; *Theognis* 31:

κακοῖσι δὲ μὴ προσομίλει  
ἀνδράσιν διλλ' αἰεὶ τῶν ἀγαθῶν ἔχεο.

70. εἴπι γένοιο, 'as you wish to be saved' (M. Arnold); a neat  
representation of the sense. For the construction cf. Herond.  
iii. 56:

ἀλλ' εἴ τι σοι Λάμπρισκε καὶ βίου πρῆξιν  
ἐσθλήην τελοῖεν αἰδε (sc. Μοίσαι) καγαθῶν κύρσαις.

(sc. 'Thrash this boy.') Ib. 79 εἴ τι σοι ἔφην παῦσαι. But in all  
three examples we have merely an extension of the use of an 'if'  
clause to express an object aimed at, 'if haply.' The optative  
is used in primary sequence as in Eurip. *Rhesus* 3 βάθι εἰ δέξαιτο  
Lucian, i. 224 βαδιοῦμαι εἴ που εὑρεθείη.

71. φυλάσσο, 'mind my shawl,' i.e. not 'take charge of' but  
'mind not to tear.'

72. ἄθρως: Doric for ἄθροις, the contracted form of ἄθροις.  
The corrupted forms ἄθρέως k, ἄθρίως p seem simply to arise from  
a misreading, final σ being taken for Σ (= ως). See Sir E. M.  
Thompson's *Palaeography*, p. 95.

73. ἐν καλῷ, 'in a good place,' 'all right'; Eur. *H. F.* 20<sup>1</sup>:

τὸ σῶμα δ' οὐ δίδωσι τοῖς ἐναντίοις  
ἐν εὐφυλάκτῳ δ' ἔστι.

74. 'And may you be "all right" year in, year out, and afterwards'; cf. *Odys.* ix. 134 μάλα κεν βαθὺ λήιον αἰεὶ εἰς ὄρας ἀμφέν. The noun is used always in the plural in the idiom. Contr. εἰς ἐνιαυτόν, εἰς ἔτος. φίλ' ἀνδρῶν: cf. xxiv. 40.

75. χρηστῷ: genit. of exclamation; 'a good kind man.'

76. βιάζειν, 'shove your way in.' [Ziegler here reads δύ' ἀθει καὶ because the Scholiast has δύε βιάζον καὶ ἀθει, but the Scholiast constantly paraphrases one verb by two.]

77. καλλιστα, 'that's all right'—they get through the crush into the court—'all inside' as the man said when he shut the door on his bride. The point of the joke in the last phrase is lost; and its recovery is rendered doubly difficult by the uncertainty whether ἀποκλεῖει means 'shut out' or 'shut up.'

(1) The former is the better attested, Lucian, 473 *ad fin.* of clients at the door, ἀθούμενοι καὶ ἀποκλειόμενοι πρὸς τῶν οἰκετῶν; cf. Epictet. xxxiii. 14 ὅταν φοιτῆς πρὸς τινα τῶν μέγα δυναμένων πρόβαλε δηι . . . ἀποκλεισθῆσει, δηι ἐντιναχθῆσονται σοι αἱ θύραι. Haupt takes this meaning and adds the phrase to the number of those in which a ridiculous action is described introduced by 'as the man said who' (e.g. 'not such a bad shot after all, as the man said, who missed the dog and killed his mother-in-law').

(2) 'Shut up,' i.e. 'shut up alone'; not as Lang translates 'when he had shut himself in with his bride,' Charito, *A. x. 2* τὴν ἔνδον ἀποκεκλειμένην. In this case understand a man shutting up his wife alone for 'safety,' cp. *Ap. Rhod.* i. 775 νηγατέρσν ἔεργόμεναι καλύβησι νύμφαι: 'all safe at home, as the man said, when he locked his bride in.' The 'paraprosdokian' would then lie in νύόν: it was unmarried girls who were generally so securely watched, Callim. *frag.* 118 ή πᾶς ή κατάκλειστος τὴν οἴ φασι τεκόντες εὐναίον δαρμσμούς ἔχειν ισον δλέθρῳ.

(3) We could take ἔνδοι = εἰσοι, and make the sentence a command: 'Come in all of you, as the man said, when he had shut his wife out of the way.' This gives far the best sense if this meaning of ἔνδοι can be allowed in Theocritus; *vid.* Liddell and Scott (ἔνδον).

79. λεπτὰ καὶ ὡς χαρίεντα: after *Odys.* x. 222:

οῖα θεάων  
λεπτά τε καὶ χαρίεντα καὶ ἀγλαδ ἔργα πέλονται.

Cf. *Odys.* v. 231.

περονάματα, 'embroidered robes.' See *Piad* xiv. 178:

ἀμφὶ δὲ δρὶς ἀμβρόσιον ἔανδυ ἔσαθ', δυ οἱ Ἀθήνη  
ἔξουσ' ἀσκήσασα, τίθει δὲ ἐνὶ δαίδαλα πολλά·  
χρυσείγεις δὲ ἐνεγήσι κατὰ στῆθος περονάτο.

Cf. *Et. Magn.* 260. 43 δείκανα: τὰ πολλὰ ὑφάσματα καὶ μορφὰς ἔχοντα: Hesych. δείκανα: ποικίλα ἵματα.

81. ζωγράφοι. The tapestries represented scenes in the story of Adonis and Venus. So Achill. Tat. liii. 4 describes a πέπλος wrought by ζωγράφοι representing the story of Tereus and Philomela.

82. 'How true to life they stand, how true they move.'

ἐνδινέονται is here intransitive; cf. 'animosa signa,' Propert. iv. 9. The whole passage resembles Herondas iv—a visit to the temple of Asclepius in Cos. See v. 33: μᾶ, χρόνῳ κοτ' ἀνθρωποι | κῆς τοὺς λίθους ἔζουσι τὴν ζύγην θεῖναι. v. 56: οὐχ ὅργη φίλη Κυνοῦ | οὐ ἔργα ; κανήγη ταῖστ' ἔρεις Ἀθηναίην | γλύφαι τὰ καλὰ . . . τὸν παῖδα δῆ τὸν γυμνὸν ἦν κίνσων τοῦτον | οὐχ ἐλκος ἔξει. This mime of Herondas is probably earlier than Theocritus.

84. ἀργυρέας. There is no other example of *κλισμός* in feminine, but all the good MSS. give ἀργυρέας here, and it is hard to explain the introduction of the form if it is erroneous.

85. καταβάλλων: for the use of the active cf. ii. 26; x. 49; Xen. *Symp.* iv. 23 παρὰ τὰ ἄποι τρητοῖς ιουλος καθέρπει.

87. The ceaseless chatter and broad provincial accent of the women raises the wrath of a testy bystander. It is curious that the offended person should speak equally broad Doric, but so does even the singer of the dirge.

88. τρυγέος: cf. Alexis in Athenaeus iv. 133 b:

σοῦ δ' ἐγὼ λαλιστέρας  
οὐ πάποτ' ἐδον οὔτε κερκώπην γύναι  
οὐ κίτταν οὐ χελιδόν' οὔτε τρυγόνα.

But not only the ceaselessness but the monotony of the ring-dove's note is meant.

ἐκκνιστεύονται: of the bore, cf. Theophr. *Char.* 7 ὅταν γε τοὺς καθ' ἔνα ἀποκνιάσῃ.

πλατεάσδοισι, 'with their à, à, à.'

89. μᾶ: simply an exclamation, common in Herondas, 'my word!'

90. πασάμενος, 'buy your slaves before you order them about'; cf. Soph. O. C. 839 μὴ πάτασσος & μὴ κρατεῖς.

91. Κορίνθια . . . ἀναθέν, 'an old Corinthian family.' Syracuse was founded from Corinth.

93. δωρίσθεν, 'I suppose Dorian folk may speak in Dorian.'

94, 95. On construction see vii. 126.

Μελιτώδες = Persephone.

ἀμῶν καρτερός, 'master over us.'

πλὰν ἔνος, 'save only one': sc. 'the king.'

κενέαν: sc. χόνικα (Herond. iii. 33 ἐκ τετρημένης ήθει), 'I am not afraid of you cutting down my rations.' Wuestemann's explanation is the only one available; 'that the daily rations of a slave—a modius or χόνικ—was measured out and levelled down with a scraper.' (ἀπόψηστρον, Herond. vi. 30: ἀπομάκτρας τὰ σκυτάλας als ἀποψῶσι τὰ μέτρα, Hesych.) A stingy bailiff would level it down till the measure was almost empty, and so could be said κενέαν ἀπομάκτειν: cf. Theophr. *Char.* 17 (30) φειδωνίφ μέτρῳ τὸν πύνδακα ἐγκερουσμένῳ μετρεῖν αὐτὸς τοῖς ἔνδον τὰ ἐπιτήδεια σφόδρα ἀποψῶν.

97. ἀ τὰς Ἀργείας. For order of words cf. vii. 11; xiii. 19; Plato, *Epig.* 5 τὸν Νυμφᾶν θεράποντα φιλόμυθιον ὑγρὸν ἀοιδόν: Herond. iii. 38 τὴν μάμμην γρηὴν γυναῖκα.

100. Catullus, lxiv. 96 'quaesque regis Golgos quaesque Idalium frondosum.'

ἔφιλασσε: cf. vii. 95.

101. Ἐρύκαν: the same as Eryx (in Sicily).

χρυσῷ παιζούσ', 'toying with gold'; a curious expression and hardly what Theocritus wrote (we should expect παισδοίσ'), but not improved by such conjectures as χρυσῶπις δῖ' (Bergk), 'Ἐρυξ' ἀν Χρυσῷ παιζούσ' (or παιζεῖς) Ἀφροδίτη (Ahrens), χρυσῷ στιλβοῖσ' (Stadtmüller), or what is open to any one to suggest, χρυσῷ παιζεῖδι'.

106, 107. ἀθανάταν . . . Βερενίκαν: cf. xvii. 34 *sqq.* and Introduction.

ἀπὸ θνατᾶς: Isocr. 119 b ἐπειδὴ Ἡρακλῆς μετήλλαξε τὸν βίον θέδεις εἰς θνητοῦ γενέμενος.

110. Βερενίκεια: cf. Iliad xiii. 67 Τελαμάνιον νιόν: Odyss. xviii. 353, &c.

111. πάντεσσι καλοῖς. A neuter adjective used substantivally without article can have πάντα attached as attribute; cf. viii. 40; Demosth. viii. 9 ἐπὶ πᾶσι δικαίους συμβουλεύειν.

112. 'Beside him lie all the fruits of the season, all the fruits of the trees.'

δρυός ἄκρα: division for ἀκρόδρυα: see Xen. Oecon. xix. 19. δρύες here 'trees' in general not 'oaks'; cf. Hesiod, 'Εργ. 233.

πᾶρ μὲν οἱ. We may either scan as a dactyl adding this to the passages when the *f* of οἱ is neglected, (cf. Iliad vi. 101 οὐδὲ τίς οἱ: *Ib.* 90 πέλκεν δὲ οἱ δοκέει. Add Iliad ii. 665; xi. 339; xxiii. 865; xxiv. 72, in all of which γάρ precedes); or (2) we may scan as spondee πᾶρ μὲν *f* and elide the οἱ. See Monro, Hom. Gram. 376; Odyss. ix. 360 ἐς ἔφαρ· αὐτῷρ *f* αὔτης.

119. βρίθοντι: see crit. note. βρίθοντες is impossible after χλωραὶ σκιάδει, even if δρόσοι . . . τιθέντες is allowed in Aesch. Agam. 545, where the words are far separated. Nicander (*Ther.* 329) has καταψήχθεντος ἀκάνθης, but on false analogy to adjectives in -εις (*Odyss.* xvi. 123 ἴλιηντι ζακύνθῳ: Nicand. Alex. 48 ποιήντος χαμελαίγης). Nor can the occasional use of dual masculine forms be quoted in support of this: see Soph. O. C. 1678. Given βρίθοντι as the original the corruption is easily explained through the confusion of the sign for εῑ (ε̄) with ῑ. For hiatus cf. v. 10. Tr., 'and green bowers are built with weight of dill.' For construction cf. xiii. 29; Xen. Cyrop. i. 4. 28 ἡκειν ιδροῦντι τῷ ίππῳ. Fritzsche and Hartung mark a lacuna at σκιάδει, so that βρίθοντες ἀνήθη is end of the following line.

122. δέον ἀπ' ὅδω, 'flying from branch to branch'; cf. Arist. Acharn. 235 διώκειν γῆν πρὸς γῆς.

123. ἀκ: made of; cf. xx. 11; A. Pal. v. 157 ζώνιον ἐξ ἀνθέων.

125, 126. ἀ Μίλατος ἔρει. This seems by the rhythm and absence of conjunction to go with the preceding not the following line. What Miletus—the great wool-growing district—says is therefore 'μαλακώτεροι ὄννων' (cf. v. 51), a commendation of the quality.

127. ἀλλα, 'another' for this year's festival. Theocritus looks back at the previous year as Bion (*Epit. Adon. ad fin.*) looks forward to the next, λήγε γάρ τι Κυθέρεια, τὸ σάμερον ισχεο κομμάν. δεῖ σε πάλιν κλαύσαι, πάλιν εἰς ἔτος ἀλλο δακρύσαι.

128. τὰν μὲν . . . τὰν δέ. The passage suffers clearly by being

over condensed; this line proceeds as if we had had already mention of a second *ελίνη* for Cyprus.

129. ἐννεακαΐδεκα: for ἐννεακαΐδεκετής, ἔτῶν or the termination -ετῆς being easily understood from the preceding, cf. xxvi. 29; *Iliad* xxii. 349 δεκάτις τε καὶ εἰκοσιτήρας ἀπονα.

130. πυρρά: fem. sing.; sc. θρέ. Cf. *Epit. Adon.* 12:

καὶ τὸ βόδον φεύγει τῷ χείλεος ἀμφὶ δὲ τήνῳ  
θύρασκει καὶ τὸ φίλαμα τὸ μῆτοτε Κύπρις ἀφῆσει.  
Κύπριδι μὲν τὸ φίλαμα καὶ οὐ ἁνοντος ἀρέσκει  
ἀλλ' οὐκ οἰδεν 'Ἄδωνις διν θνάσκοντ' ἐφίλασεν.

132. ἅμα δρόσῳ, 'when the dew is fresh on the ground.'  
134. ἐπὶ σφυρά, 'ut defluat vestis superior pars ad talos zona,  
sc. retenta. Parant se mulieres ad κομμὸν qualis deinceps  
canitur,' Paley; cf. *Iliad* xxii. 80. But κόλπον does not necessarily mean the folds about the breast; cf. *Ap. Rhod.* iv. 947:

παρθενικὰ δίχα κόλπον ἐπ' ιένας εἰλίξασαι  
σφαίρη ἀθύρουσιν περιηγήσῃ.

'Gathering the folds about the waist'; cf. *Theocr.* xxvi. 17.

139. γεράτερος: cf. xxv. 48; *Odyss.* vii. 156 δις δὴ Φασῆκων  
ἀνδρῶν προγενέτερος ἦν: *Iliad* v. 898 καὶ κεν δὴ τάλαι ησθα  
ἐνέρτερος Οὐρανίων, where the comparative seems equally to be used for the superlative.

141. Δευκαλίωνες, 'Deucalion and his sons' (Hiller), or 'such men as were Deucalion' as Greek says, 'Ηρακλέες τε καὶ Θησέες (Plato, *Theact.* 169 b).

142. Πελοπηράδαι: cf. *Pind. N.* viii. 21.

άρα: neut. for masc. 'the pride of Argos'; cf. xx. 31; x. 29, note; Aesch. *Eumenid.* 489 κρίνασα δ' ἀστρῶν τῶν ἐμῶν τὰ  
βέλτατα: Id. *Persas* 1 τάδε μὲν Περσῶν . . . πιστὰ καλεῖται.

143. Ήλαθ: an Alexandrian form, *Ap. Rhod.* iv. 1600; Homer has ἡληθι.

ἐς νέωτα, 'next year.'

144. ἥνθες: sc. φίλος.

145. τὸ χρῆμα: in apposition to ἀ θήλεα. τὸ χρῆμα is something colloquial; 'ain't she wonderful? the woman's happy for her learning, most happy for her voice.'

147. κεῖσθον: sc. ἀπένειαι, *Arist. Frogs* 1279 ἐγὼ μὲν οὖν ἐς τὸ  
βαλανεῖον βούλομαι. So in Shakespearian English 'he shall with speed to England' (*Hamlet*). Note how here as in *Idyll* i and elsewhere Theocritus brings us back at the close to the commonplace of daily life. 'So with the song still in her ears ends the incorrigible Gorgo' (M. Arnold).

149. χαῖρε 'Ἄδων: the hiatus is allowed on the analogy (though false) of χαῖρε διναξ. xvii. 135.

"Ἄδων: a colloquial form of the name; cf. 'Αρτεμῖς = 'Αρτε-  
μοσία (Herond.); Αὐτοκλῆς = Αὐτοκλῆς (Inscr.).

## XVI.

The circumstances of the poem have been dealt with fully, Introd. p. 5 *sqq.* It is an ungenerous money-making age, in which the arts are scorned, the claims of friendship and hospitality neglected, all the true uses of wealth forgotten; men care no longer for the great deeds nor the song in which alone great deeds shall live, remembering not that but for the singers of old the heroes had been lost to memory, and from the Muses glory comes to men. Yet is it labour spent in vain to address oneself to the covetous; gold they have and ever shall desire, but I will choose men's honour and men's love, and with the help of the Muse will yet find a friend. Some one will arise who yet in this age will do a deed of fame; for now war is upon the land; Carthage and Syracuse are putting on their armour, and Hiero stands in our midst like one of the old heroes. Gods of the land cast our enemies out over the sea, all that is left of them, and let our towns and countrysides have peace from the long agony of battle; and let Hiero's fame be carried wide to the uttermost east by song. For many there are whom the Muses love; and may all tell of Sicily her folk, and Hiero. Daughter of Eteocles, ye Graces, let one call me and I will come with my muse, and will not leave you, for all that is fairest among men ye give.

Such is the argument of this fine poem, which starting with a tirade against a selfish time ever exalts the power of song, and turns at the last gracefully to praise of Hiero and outburst of prayer for Sicily's deliverance. The theme is complex, but the leading *motif* of the whole is the honour of poetry and vindication of the poet's place, as is shown by the key-words: ὑμεῖν (2), Χάριτας (6), ἐν εἰπόνται (13), δοιδᾶν (24), Μόνσαν  
ἐποφῆτας (29), δοιδὸς δὲ Κήιος (44), δοιδοί (50), δοιδαί (57), τημῆν καὶ  
ἀνθρώπων φιλότητα (66), δοιδοῦ (73), ὑμεῖν (103), Χαρίταν (108). Indirectly the poem is an appeal on the poet's own behalf, but the claim is pressed rather by suggestion than immediate request. As the first Hiero had honoured the poets of his age — Pindar, Simonides, Bacchylides — as the heroes of Thessaly, and Troy had found their singer, so the latter Hiero is addressed in a poem which by direct mention or constant reminiscence of phrase calls to mind the lyrics of the fifth century. The title Χάριτες, the use of the word Χάριτες in l. 6, the last announcement of attachment to the Χάριτες in l. 104 are full of memories of Pindar and Bacchylides, Pind. *Pyth.* ix. *ad init.*:

ἔθελω χαλκάσπιδα Πυθιούκαν  
σὺν βαθυζόνοισιν ἀγγέλλων  
Τελεσικράτη Χαρίτεσσι γεγωνεῖν.

Bacchylides, v. 9:

οὐν Χαρίτεσσι βαθυζόνοις ὑφάρας  
ὕμνον ἄπδ ζαθέας  
νάσου ξίνος ὑμετέρων πέμ-  
τει κλεεννάν ἐς πόλιν  
Χρυσάμπικος Οὐρανίας κλεινὸς θεράπων.

Bacchyl. xix. (*vid. on l. 69*). The outburst against the wrong use of wealth (Theocr. v. 22-28) echoes Pindar and Bacchylides alike (*vid. ad loc.*), as does the passage 40-58, of which the motif is ‘carent quia vate sacro.’

1. *H. hymn Apoll.* 189:

Μοῦσαι μὲν θ' ἄμα πᾶσαι ἀμειβόμεναι δὲ καλῆ  
ἡμεύσιν φα θέων δῶρ' ἀμβροτα ἡδὲ ἀνθράπων  
τλημοσύνας.

Hesiod, *Theog.* 43:

αὶ δὲ ἀμβροτον δσσαν λεῖσαι  
θεῶν γένος αἰδοίων πρώτον κλείουσιν δαιδῆ.

Matthew Arnold, *Empedocles*:

‘First hymn they the Father  
Of all things; and then  
The rest of immortals  
The action of men.’

2. ὑμνεῖν . . . ὑμνεῖν: *vid. Introd.* p. 41.

κλέα ἀνδρῶν: *Iliad* ix. 524 τῶν πρόσθεν ἐπενθόμεθα κλέα ἀνδρῶν.

4. ‘We are mortals here on earth; let man sing fellow-man.’ The careful antithesis of these things is noticeable. Each line falls into two balanced halves: 1-2=3-4; 1 and 2 correspond in alternating order, Διὸς κούρας . . . ὑμνεῖν ἀθανάτους :: δαιδοῖς . . . κλέα ἀνδρῶν.

5. τίς γάρ, ‘then who of all who dwell beneath the grey dawn.’ γάρ is used (in Homeric Greek) to introduce a question with a tone of impatience or surprise, *Iliad* i. 122:

‘Ατρείδη κύδιστε, φιλοκτεανάτατε πάνταν,  
πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί;

Monro, *Hom. Gram.* § 348. 4. Here Theocritus after his introductory quatrain plunges abruptly into his complaint against greed.

6. Χάρυτας: Pind. *Isth.* v. 26:

οὐν Χάρυτον δὲ ἔμολον Λάμπανος νιοῦ  
τάνδε ἐς εὔνομον πόλιν.

πετάσας: sc. οἶκον. The accus. and dative both being required in the construction, only the latter is actually introduced, Isocr. 31 α συμβούλοις χρῶνται, οἱ μὲν τῶν ἀστῶν τοῖς τολμηροτάτοις οἱ δὲ ἐξ ἀπάντων ἐκλεξάμενοι τοῖς φρονιμοτάτοις: cf. *Odys.* iv. 597.

9. δ τ(ε): see on xi. 79; *Odys.* v. 356:

ἄμοι ἔγώ, μή τίς μοι ὑφαίνησιν δόλον αὗτε  
ἀθανάτων, δτε με σχεδίης ἀποβῆναι ἀνάγει.

Homer uses δ, δτε, δτι indifferently = ‘in that’ or ‘because’, *Odys.* viii. 78; xx. 269; v. 340.

11. 'And hide on their chill knees once more their patient head' (Calv.). The poems are personified and represented as begging from house to house, returning empty-handed and blaming their master for their fruitless journey, and sitting dejected, head on hand, till they are sent forth again.

*γούνασσον* is an unexampled form. Homer uses *γούνεσσα* or *γούνας*: *εο δούρεσσι* (Hartung *ψυχρᾶς ἐν κονίρσι*). For the imagery cf. Cebes, *Tabula 9 Δύτη* . . . *τὴν κεφαλὴν ἐν τοῖς γόνασιν ἔχουσα* (Renier).

14. 'Men care not as of old to be praised for noble deeds.' The statement is compressed, but means obviously 'care not for noble deeds nor yet for noble fame.'

ἔπι, 'on the ground of,' Isocr. 44 d ἐφ' ἐκάστῳ τιμᾶσθαι τῶν ἔργων.

15. ὑπὸ κερδῶν: not quite equivalent to *κέρδει*, but 'under the influence of gain,' Demosth. p. 107. *γι οὐδὲ προήχθην οὐδ'* ὑπὸ κέρδους οὐδ' ὑπὸ φιλοτιμίας. The use is commoner with adjectives (cf. xxiv. 60, note) and verbs that are only virtually passive, Plato, *Laws* 695 b ὑπὸ μέθης μανεσθαι: Thucyd. ii. 85 *ad fin.* *ὑπὸ* διλοίς ἴνδιέργειν οὐκ δλίγον χρόνον.

16. Join δργυρον with πόθεν οἰστεται, 'whence he shall win money,' Arist. *Eques* 800 ἐξευρίσκων δόθεν τὸ τριώβολον οἵει: Theocr. xvii. 10.

18. ἀπωτέρᾳ ἡ γόνυ κνάμα, 'the knee is nearer than the shin,' Plaut. *Troilum.* v. 2. 30 'tunica pallio propria'; Arist. *Eth.* ix. 8. καὶ αἱ ταρομίαι δὲ πάσαις δμογγωμονοῦσι, οἷον τὸ "μία ψυχῆ" καὶ "κονὰ τὰ φίλων," καὶ "ἰσότης φιλότης" καὶ "γόνυ κνήμης ἔγγιον." The equivalent of 'charity begins at home.'

21. οἱ ἐξ ἡμεῦ οἰστεται οὐδέν. The future must bear a modal sense, 'who will have nought from me,' 'who intends to get nothing,' Eurip. *frag.* 33:

γυναῖκα δ' ὅστις παύσεται λέγων κακῶς  
δύστηνος δρα κοῦ σοφὸς κεκλίσεται.

'He who gets' (or 'shall get') would of course be οἱ ἀν φέρηται: cf. εἰ μαχεῖ with οἴν μάχη.

22 *sqq.* The true use of wealth. The retort to churlish greed is given courteously in "δαιμόνοι": 'Blanda est appellatio qua utitur etiam is qui alterum leniter increpat vel amice admonet' (Ast, *Lex. Plat.*); Plato, *Rep.* 344 d ὁ δαιμόνιος Θρασύμαχε, οἷον ἐμβαλὼν λόγον ἐν νῷ ἔχεις ἀπίειν; With the whole passage following cf. Theocr. xvii. 106 *sqq.*; Bacchylides, iii. 13 (addressed to Hiero):

οἰδε πυργαθίντα πλούτον μὴ μελαν-  
φαρέει κρύπτειν σκότῳ.  
Βρύνει μὲν ιερὰ βουθύτοις ἕορταις,  
Βρύνουσσι φιλοξενίας ἀγνιαῖ  
λάμπει δ' ὑπὸ μαρμαρυγαῖς δ χρυσδε  
ἴψιδαιδάλτων τριπόδων σταθέντων.  
πάρουθε ναοῦ.

Pind. *Nem.* i. 44:

οὐκ ἔραμαι πολὺν ἐν μεγάρῳ πλούτον κατακρίψαις ἔχειν,  
ἀλλ' ἔύντων εὐ τε παθεῖν καὶ ἀκοῦσαι, φίλοις ἔσαρκέαν.

24. Ψυχὴ δοῦναι: Horace, Ode iv. 7. 19; Simonides 85:

ἀλλὰ σὺ ταῦτα μαθὼν βιότου ποτὶ τέρμα  
ψυχὴ τῶν ἀγαθῶν τλῆθι χαριζόμενος.

δοῦναι: repeated again in 29 Μονσάων τίειν ὑποφήτας, but this is no tautology, since it is for new emphasis and with a new turn of phrase that the duty of granting somewhat to the arts is insisted on.

27. τραπέζη, 'hospitality.' The passage seems suggested by Odys. xv. 69:

νεμεοσῶμαι δὲ καὶ ἄλλῳ  
ἄνδρὶ εἰνοδόκῳ, δις κ' ἔξοχα μὲν φιλέποιν,  
ἔξοχα δ' ἐχθαίρροιν· ἀμείνω δ' αἰσιμα πάντα.  
Ισόν τοι κακὸν ἔσθ', δις τ' οὐκ ἐθέλοντα νέεσθαι  
ἔινον ἐποτρύνει καὶ δις ἐστύμενον κατερύκει.

Cf. Theognis, 467 *sqq.*

29. ὑποφήτας, 'the interpreters'; cf. xxii. 116. The poet is the servant by whose mouth the Muses speak. So Vergil 'Musae quarum sacra fero': Ap. Rhod. iv. 1379 Μονσάων ὅδε μῦθος· ἔγώ δ' ὑπακοὺς δεῖδα Πιερίδων: Horace 'Musarum sacerdos.'

30. ἐσθλός ἀκούσης, 'may win a noble name'; cf. xxix. 21. *ἀκούων* being used as for the passive of *καλέω*.

31. Pind. Isth. i. ad fin.:

εἰ δέ τις ἔνδον νέμει πλοῦτον κρυφαῖον,  
ἄλλοισι δ' ἐμπίπτων γελῷ, ψυχ-  
ἀν 'Αἴδη τελέων οὐ  
φράζεται δόξας ἀνευθεν.

32. ὡσεὶ τις μακέλῃ, 'as one whose hands are hardened with the mattock's toil, poor of poor line bewailing hapless poverty'; Shirley (though in very different context):

'Sceptre and crown  
Must tumble down,  
And in the dust be equal made  
With the poor crooked scythe and spade.'

33. ἀχήν: Hesych. ἡχῆνες, πένητες.

ἐκ πατέρων: cf. xvii. 13; xxv. 117; xxiv. 108 ἐκ πατέρων ἀφνειός: the preposition expressing inherited characteristics, 'poor by descent.'

34 *sqq.* Theocritus illustrates his text by the example of the old heroes who but for song would have been lost to memory, but now, doing great deeds and finding a bard, live in the songs of men. Antiochus and Aleuas were kings of Thessaly, contemporaries and patrons of Simonides. The Scopadae were feudal lords of the territory of Crannon in Thessaly; the head of the house, Scopas, son of Creon, was addressed by Simonides in a song of which Plato (*Protag.* 339 b) preserves the famous fragment: ἀνδραίς ἀγαθῶν μὲν ἀλαθέος γενέσθαι χαλεπὸν χεροί τε καὶ ποσὶ καὶ νόσῳ τετράγωνον ἀνεν ψύγου τετυγμένον.

35. πενέσται, 'serfs.'

δρμαλή, 'the portions of food assigned month by month to each dependent'; cf. on xv. 95. The word is used by Hesiod; then revived, as were many obsolete words, by the Alexandrians. Ap. Rhod. i. 393; Leonidas, 95 (Geffck.).

έμετρήσαντο, 'had measured to them'; cf. Hesiod, *W. and D.* 349 εὐ μὲν μετρέσθαι παρὰ γείτονος εὐ δὲ ἀποδοῦναι.

34-39. Note the careful antithetical arrangement of these lines: 34, 35 = 36, 37 = 38, 39; πολλοί = πολλοί = μυρία.

38. ἐνδάσσοκον, 'drove afield'; but the word is not elsewhere used transitively; vid. Liddell and Scott. [Hence ἐνδί' ἀγεσκον, Graefe; ἐνδί' ἔλασκον, Meineke; most unlikely after ἐλαυνόμενοι in 36. Or if change is necessary we might read ἐνδιοι ἔσχον, cf. l. 95. ἐνδοι and ἐνδοι are both used. ποίμνας for ποίμενες, Voss.]

39. ποιμένες ἔκκριτο: for rhythm cf. xxii. 49.

40. ἀλλ' οὐ σφίν τῶν ἥδος. There is a Homeric ring in the line; *Odyss.* xxiv. 95 αὐτάρ εἴη τι τόδ' ἥδος ἐπεὶ πόλεμον τολύπευσα; cf. *Iliad* xviii. 80; *A. Pal.* v. 291.

41. εὐρέαν σχέδιαν: Leonidas, 94 (*A. Pal.* vii. 67):

εἰ καὶ σοι μέγα βρίθεται ὀκρυθεσσα  
βάρις ἀποφθιμένων.

Both expressions are chosen in order to call to the mind a picture of a vast throng of spirits embarking (see Geffcken on Leonidas, loc. cit.).

42. τὰ πολλὰ καὶ δλβια, 'the wealth they had on earth.' *A. Pal.* vii. 326:

τόσοσ' ἔχω δοσοσ' ἔμαθον καὶ ἐφρόντισα καὶ μετὰ Μουσῶν  
στέμψ' ἐδάην· τὰ δὲ πολλὰ καὶ δλβια τῦφος ἔμαρψεν.

43. ἵκεντο: see on ii. 124. The sentiment is repeated by Horace, *Od.* iv. 9. 25:

'Vixere fortis ante Agamemnona  
Multi, sed omnes illacrimabiles  
Urgentur ignotique longa  
Nocte carent quia vate sacro.'

Pind. *Nem.* vii. 17; *Ol.* x. 109:

καὶ ὅταν καλὰ ἔργαις, δοιδᾶς ἄτερ,  
'Αγησίδαμ', εἰς Ἀΐδα σταθμὸν  
ἀνήρ ἱερται, κενέα πνεύσαις  
ἔπορε μόχθῳ βραχύ τι τερπνόν·  
τιν δὲ ἀδυνετῆς τε λύρᾳ  
γλυκύς τ' αὐλὸς ἀναπάσσει χάριν.

44. δ Κήρος: Simonides, 556-468 B.C., the first of the great writers of 'epinikia'; author also of Paeans, Dithyrambs, Hymns, and other forms of Lyric poetry of which fragments remain.

αἵλα: not 'in varied style,' i. e. different forms of lyrics, but a song of varied mood and rhythm, as Pind. *N.* iv. 24 ποικίλον κιθαρίζων: *A. Pal.* ix. 584 αἵλον ἐν κιθάρᾳ νόμον ἔκρεον. Dryden's 'Alexander's Feast' is an αἵλον μέλος.

46. διώλοτέροις, 'posterior.' In Homer—*younger*; as here, *A. Pal.* iv. 2. 6, where παλαιότερον and διώλοτέρον are opposed. In *A. Pal.* ii. 362 διώλοτέρος κάμος = New Comedy.

ἴπποι: cf. *Pind. Ol.* i. 18; *Bacchyl.* v. 37:

ξανθότριχα μὲν  
Φερένικον Ἀλφεδὺ ταρ' εὐρύδιναν πᾶλον δελλοδρόμαν  
εἰδε τυκασάντα χρυσόπαχος Ἄως.

48. Δυκίων. Sarpodon and Glaucus; *Iliad* xv.

49. Κύκνον. The story of Cycnus was related in the 'Cypria.' See Herod. ii. 116; Proclus, *Chrestom.* I ἐπειτα Ἀχιλλεὺς αὐτὸς τρέπεται δινελῶν Κύκνον τὸν Ποσειδῶνος: Quint. Smyrn. iv. 153. ἀπὸ χροῖς: see on xiv. 68.

52. ἔσχατον: not 'lowest' (as Fritzsche), but furthest; 'at the limit of the world.' Odysseus, in *Odyss.* xi, sails beyond the sunset to the world of the dead. Cf. Soph. O. T. 177; Hesiod, *Theog.* 621:

ἐνθ' οἴγ' ἀλγε' ἔχοντες ὑπὸ χθονὶ ναιεράντες  
εἰσ' ἐπ' ἔσχατήν μεγάλης ἐν πείρασι γαίης.

55. Βουσὶ . . . ἀμφ' ἀγέλαιαις: cf. *Bacchyl.* x. 43 οἱ δ' ἐπ' ἔργοισιν τε καὶ ἀμφὶ βοῶν ἀγέλαις θυμῷν αὔξουσιν.

57. ὄνασσαν: cf. vii. 36.  
σφεας: as monosyll. σφεᾶς. For the sense cf. Spenser, *Ruines of Time*:

For not to have been dipt in Lethe lake  
Could save the son of Thetis from to die;  
But that blind bard did him immortal make  
With verses dipt in dew of Castalie.'

60. κύματα μετρέν, 'to count the waves.' Expressions of size and number are constantly confused in Greek; Soph. *Ajax* 130 μακρὸς πλοῦτος: Herod. i. 203 ὅρος πλήθει μέγιστον: vid. Lobeck, *Ajax*, loc. cit.

61. δυσ' ἀνεμος, 'which the wind drives shoreward with the grey sea.' It seems better to take μετά as coupling γλαυκᾶς δλός to δυσσα, than to join ἀνεμος μετά γλαυκᾶς δλός. The whole surface of the sea seems to be driving coastwards; cf. Catullus 'Sea-picture' (lxiv. 274):

Post, vento crescente, magis magis increbrescunt,  
Purpureaque, procul nantes, a luce refulgent.'

For μετά cf. Plato, *Rep.* 591 δικαιοσύνη μετὰ φρονήσεως κτωμένη. (Paley translates 'vis venti cum vi maris'; so Hiller.) For the expression cf. Verg. *Georg.* ii. 108.

62. ὑδατί νίσσεν. The ι is lengthened before a liquid; cf. xxii. 121; xi. 45; *Iliad* xii. 459; see Monro, *H. G.* § 371.

πλίνθον: 'latorem lavare.' Terence, *Phorm.* i. 4. 9. 331.  
the  
er of;  
here  
63. παρειπεῖν, 'to win to better things'; see *Iliad* vi. καὶ I have taken this—the reading of three MSS.—as yielding the best sense. The *vulgaris lectio* is παρελθεῖν = 'to get the bet, but usually 'to get the better of by craft,' not suitable.

*παρέλκειν* (Hemsterh.) *παραστᾶν* (Briggs) means 'to draw away from the right path.' *παραινεῖν*, Warton (Bergk, Hiller), does not take an accusative. C. Hartung's *παρέρπειν* ('subdole accedere') is bad. Cf. generally Theognis, 105:

δειλούς εὖ ἔρδογε ματαιοτάτη χάρις ἐστίν,  
ἴσον καὶ σπείρειν πόντον ἀλός πολιῆς.

64. *χαιρέτω*, 'farewell to him'; cf. xxvii. 15; Herond. vi. 31 *χαιρέτω φίλη πολλὰ έουσα τοίη*. Often in Attic, Eurip. *Medea* 1044 *χαιρέτω βουλεύματα τὰ τρόποντα*.

65. *ἔχει ίμερος*: cf. on ii. 45; Callim. vi. 68 *σχέτλιος δόσα πάσαιτο τόσαν ἔχει ίμερος αὐτις*: cf. Pind. *Nem.* viii. 64:

χρυσὸν εὖχονται, πεδίον δ' ἔτερος  
ἀπέραντος ἔγω δ' δασοῖς δέδων  
καὶ χθονὶ γυνὶ καλύψαιμ'  
αἰνέων αἰνῆτα.

67. *ἱλοίμαν*. The opt. without *άν* in 1st person expresses not unfrequently willingness; *Odyss.* vii. 314 *οἶκον δέ τ' ἔγω καὶ κτήματα δοίην* = *dare velim not dederim*: *Iliad* xv. 45; Theocr. xxix. 38 *μήπι τὰ χρύσεα μᾶλα . . . βαίνην*, 'I should like to go': Pind. *Pyth.* iv. 118 (αἰο) *οὐχ ίκοιμαν*, 'I would not go'—'nolim venire' (*Opinio cum voluntatis quadam significatio*, Hermann).

69. *δδοί*: here, literally, 'journeyings.' Others read *δοῦλῶν* with majority of MSS.; *δδος* is then metaphorical. Cf. Bacchyl. 19 *ad init. πάρεστι μυρία κέλευθος ἀμβροσίαν μελέων*: and after *δδος κέλευθος, οἵμος*, in Pindar.

71. Here Theocritus passes to the address to Hiero. Yet even in this age there is hope for heroic song. The world has not yet run its course; and great deeds will once more be done: there is the stir of war throughout the land, and a new champion of Hellenic freedom has arisen—Hiero: and my song will find a worthy subject of praise.

*μῆνας δγων*: cf. Aratus, 551:

ἐν τοῖς ἡλίοις φέρεται δυοκαλέκα πᾶσιν  
πάντ' ἐναυτὴν δγων.

Verg. *Georg.* i. 5:

‘Vos, o clarissima mundi  
Lumina! labentem caelo quae ducitis annum.’

72. *Ἴπποι*: the horses of the Sun (not a reference to Olympia as Vahlen would have it). Mimnermus, *frag.* 12:

ἡλίος μὲν γὰρ πόνον ἔλλαχεν ἡμata πάντα,  
οὐδὲ ποτ' ἄμπασις γίγνεται οὐδεμία  
Ἴπποισί τε καὶ αὐτῷ.

75. *\*Ιλον*: cf. *Iliad* x. 415 *θείον παρδ σήματι \*Ιλον*.

76. *Φοίνικες*: the Carthaginians; see Introd. loc. cit.

77. *ἄκρον σφυρόν*: the extreme spur; Musaeus, 45 *δσσοι ναιετάσσον διλιστέφεων σφυρὰ νήσων*. The phrase is merely a geographical description of the Carthaginian city, and does not

imply that Sicily was not occupied by the invader. Kniper's Λλύθης is not needed.

ἴρριγασων, 'shudder'; excitement of preparation, rather than fear, seems to be meant. The word can hardly without further designation mean 'horrent armis' (as Rumpel, *Lex. Theocr.*).

78. **βαστάζοντι . . . μέσα δυόρα**, 'grip by the middle.' Cf. Aesch. *Eumenid.* 158 ἔτυψεν δίκαν διφρηλάτου μεσολαβεῖ κέντρον, 'gripped by the middle to give the blow force.'—Sidgwick. For μέσος cf. ἔχει μέσος, Arist. The threatening war is graphically described in the image of troops preparing for instant battle.

82. αἱ γὰρ . . . Another Homeric echo; *Iliad* ii. 371 αἱ γὰρ Ζεῦ τε πάτερ καὶ Ἀθηναῖς καὶ Ἀπόλλων. With this fine prayer for blessing on the arms of Syracuse, and expulsion of her enemies from the island, cf. Pind. *Pyth.* i. (to Hiero I) 134:

Ζεῦ τέλειε· . . . σύν τοι τίν κεν ἀγγτήρ δυήρ,  
νιφ τ' ἐπιτελλόμενος δάμον γεραι-  
ρων τράποι σύμφονον ἐφ' δαυχίαν.  
λίσσομαι, νεύσομαι, Κροῖσον, ἀμερον  
δόφρα κατ' οἰκον δ Φοῖνξ, δ Τυρσανῶν τ' ἀλαλατὸς ἔχη ναυ-  
σιστονον ὑθριν ἰδον τὰν πρὸ Κύμας·  
οἰα Συρακοσίων ἀρ-  
χῆ δαμασθήντες πάθον,  
ώκυτόρων ἀπὸ ναῶν,  
ὅς σφιν ἐν πόντῳ βάλεθ' ἀλικίαν,  
Ἐλλάδ' ἐξέλκων βαρεῖας  
δουλίας.

83. **Ἐφυράλων.** Ephyra is the old name of Corinth; of which city Syracuse was a colony: cf. xv. 91.

**κούρη :** Persephone. **ματρί :** Demeter; the special divinities of Sicily. *Bacchyl.* iii. 1:

ἀριστοκάρτου Σικελίας κρέονσαν  
Δάματρα ιστέφανόν τε κούραν ὅμνει.

Cf. Pind. *Ol.* vi. 160 where Ζεὺς Αἰτναῖος is added as a third to the gods of Syracuse.

84. **Λυσμελέας :** Thucyd. vii. 53.

86. **ἄγγέλλοντας**, 'with news of disaster.' For the present cf. Demosth. *Oroum*, § 169 ἐστέρα μὲν γὰρ ἦν ἡκε δ' ἄγγέλλων τις ὁς . . . ἡ 'Ελάτεια κατείληπται. The sense differs from that of the future ('that they may tell'), and conveys an idea of hurried flight and confused telling of the news, without discrimination of time.

87. Cf. Herod. vi. 27 ἀπὸ ἐκατὸν καὶ εἴκοσι εἰς μόρος ἀπέφυγε.

89. *Vid.* Introd. p. 6. Theocritus refers not only to the impending war with Syracuse but to the years of struggle under Pyrrhus, when the land was laid waste, and the subsequent return of the Carthaginians.

91. A charming picture of peaceful country sides, the more effective by contrast with the heroic tone of the preceding lines.

92. βληχοῖντο. From a Doric form *βληχέομαι*; *vid.* Dialect, § 3 (a).

93. σκινφῖον: ἀπ. λεγ. from *σκίφος*, 'twilight.' The adjective is used as in 95, &c.

ἐποπεύδοιαν: tersely put for 'warn him to hasten.'

95. 'What time the cicada in the thickets, watching the shepherds at their noontide toil, makes its loud music in the boughs.' The summer ploughing is obviously meant; see Hesiod, 'Erg. 460, where Paley points out that there were three seasons for ploughing: (1) late autumn; (2) in spring, after the land had been benefited by the frost (*πολαινός*); (3) in summer, for a second crop (*νεῶσαι*). *νεός* is land thus ploughed three times (dist. *novalia*). Cf. generally Alcaeus, 39:

τὸ γάρ δστρον (dog-star) περιτέλλεται  
ἀ δ' ὥρα χαλέπα, πάντα δὲ δύμασ' ὑπὸ καύματος  
ἀχεὶ δ' ἐπετάλων ἀδέα τέττηξ, πτερύγων ἀπο,  
κακήτει λιγύρων πύκνον δοίδων.

96, 97. 'And the spiders spin out their webs on the armour.' Bacchyl. frag. 13 (Bergk = 46 Kenyon):

Ἐν δὲ σιδαροδέτοις πόρωναιν αιθᾶν  
ἀραχῶν ιστοι πέλονται.

ἀνικῆ: indicative, because ἀνίκα is here a relative time-adverb (not a conjunction)—see Sonnenschein, *Syntax*—defining further the implied thought 'in the summer time.'

διαστήσαντο, 'weave loosely.' Plato (*Phaedrus* 268 a) calls a loosely woven work *ἄτριον διεστηκός*. [W. Schulze, *Hermes* xxviii. p. 30, assumes a word *δια-στέομαι* = to weave, from which this aorist is to be derived, not from *διάστημα*: *διαστική* is given = a spider's web, and Hesych. has ἐνδιάστρα = *κλῶσμα*. J. A. Hartung as usual emends *διάστουργοῦντο*: but the usual derivation is not impossible.]

97. ἐπι μηδ': for *μηκέπι*, 'no longer.' Cf. Soph. O. T. 24 πόλις γάρ... ἐπ' οὐχ οἰα τε.

99. Hiero's fame is to be carried far east to the Euphrates, and northward into Thrace—far away from his own land. Cf. Propert. ii. 7. 18 'gloria ad hibernos lata Borysthenidas.'

104. See Introd. The mention of Orchomenus is led up to by the reminiscences of Pindar, and is introduced to represent the Χάρτες as *ἀρχαῖαι θεαί* (Holzinger, *Philolog.* li. p. 193). Eteocles, son of Cephisus, king of Orchomenus, was (according to the Scholiast) the first to sacrifice to the Χάρτες as divine.

105. Ὀρχομενὸν Μίνυετον: cf. *Odys.* xi. 284. The feud between Thebes and Orchomenus dated from prehistoric times. In 364 Orchomenus was destroyed by her rival.

106. 'If none call me I will abide here: but if any call, boldly will I go forth with my song'; i.e. if anywhere I can gain recognition I will go there and try my fortune boldly.

108. θύμε = Χάρτες. For the conception of Χάρτες here, cf. Theognis, 1138:

φέχετο μὲν Πίστις μεγάλη θεός, φέχετο δ' ἀνθρώπων  
Σαφροσύνη Χάρτες τ', ἡ φίλε, γῆν ἔλιπον.

'The Graces are the representatives of a civilizing moral law. Where they are, there are rules, manners, harmony, and that ineffable magic power from which spring the charm and grace of spiritual life.' Buchholz on *Theog.* loc. cit. Pind. *Ol.* xiv. 3:

Ἄλιπαράς δοῖμοι βασίλεαι  
Χάρτες Ὄρχομενοῦ, παλαιγύνων Μηνῶν ἐπίσκοποι,  
κλύτ' ἐπεὶ εὐχομαι· σὺν ὑμμιν γάρ τὰ τε τερπνὰ καὶ  
τὰ γλυκέα γίγνεται πάντα βροτοῖς·  
εἰ σοφὸς εἰ καλὸς εἴ τις ἀγλαδὲ ἀνήρ.

## XVII.

*Vid. Introd. p. 2 sqq. and Ib. 27 sqq.; date 273-271; place of composition Alexandria.*

1. ἐκ Διὸς ἀρχώμεσθα. The same words form the opening line of the *Phaenomena* of Aratus. That poem is probably to be dated 275 B.C., and as it at once became famous the phrase is frequently set down as 'Aratus' (*A. Pal.* xii. 1 ἐκ Διὸς ἀρχώμεσθα καθὼς εἶρηκεν Ἀράτος); we can hardly refuse to believe that Theocritus intentionally used the other poet's words, although the phrase is little more than a formula; cf. Hesiod, *Theog.* 48 (Ζῆνα) ἀρχόμενα θ' ὑμνεῖσι θεὰς λήγουσι τὸ διύλης: *Theognis* 1:

Ἄνα Ληγοῦς νιέ, Διὸς τέκος, οὐτοτε σεῖο  
λήσομαι ἀρχόμενος οὐδὲ ἀποπανύμενος.  
Δλλ' αἰεὶ πρῶτον σὲ καὶ ὄστατον ἐν τε μέσοισι  
δεῖσα.

ἐς Δία λήγετε, 'cease with Zeus'; cf. xiii. 15; xiv. 28; but *Iliad* ix. 97 ἐν σοὶ μὲν λήξω σέο δέ δρόμαι.

2. αὐδόμεν, 'sing oft' (Pind. *Ol.* i. 12).

3, 4. ἐνὶ πρώτοισι, κ.τ.λ.: cf. *Theognis* (quoted above). Aratus, 14 τῶν μν̄ δει πρῶτον τε καὶ ὄστατον ἔλασκονται: Demosth. xxv. 8 τὰ τοιαῦτα θηρὰ ὅν μέσος καὶ τελευταῖος καὶ πρῶτος ἔστιν οὗτος: Milton, *Paradise Lost*, v. 165 'Him first, Him last, Him midst and without end.'

4. προφερέστατος δλλῶν: cf. Ap. Rhod. i. 180 ποδωκηέστατον δλλῶν: cf. l. 121 μοῖνος προτέρων: Thucyd. i. 1 πόλεμος ἀξιολογάτος τῶν προγεγενημένων.

8. ὑμνήσαμ', 'I am fain to sing'; cf. xvi. 67, note.

ὑμνήσαμ': ὕμνοι: cf. Introd. p. 112 sqq. The whole of this introductory paragraph 1-12 affords a good example of Theocritean symmetry, the whole dividing into six couplets, each complete in itself, and forming an antithesis with the following.

13 sqq. The encomium deals first with Ptolemy Lageides, the father of Ptolemy II, and with the divine rights paid to the house (13-26); then with Berenice, the mother of the king (27-52). On these persons and on their deification see Introd. p. 3 sqq.

13. ἐκ πατέρων ολος μὲν ἦν, 'how great was Ptolemy in virtue of his race in doing mighty deeds.'

ἐκ πατέρων: see note on xvi. 33 (not 'ut a parentibus ordiar' as Wuestemann).

ολος ἦν is exclamatory ('qualis erat ad opus perficiendum,' Ameis), and the infinitive is exegetic as in xxii. 2 φοβερὸν τὸ δὲ κρεθίζειν: cf. *Odyss.* ii. 272 ολος καίνος ἦν τελέσαι ἔργον τε ἔπος τε. Beware of confounding this construction with the wholly different consecutive use of *olos* with infinitive, Xen. *Anab.* ii. 3. 13 οὐ γάρ ἦν ἄρα οἰα τὸ πεδίον ἀρδεῖν (ἄρα τουάτη ὥστε ἐν αὐτῷ ἀρδεῖν), cf. note on xxx. 6. In this latter use the *olos* must be joined immediately with the infinitive, and the copula, if expressed, must stand before the *olos*. The usages are quite wrongly given in Liddell and Scott, who apparently treat *olos* as a demonstrative, but Arist. *Vespae* 970 δ' ἔτερος ολός ἐστιν οἰκουρός μόνον — the other is more as a watch-dog is, i.e. ἐστιν ολος οἰκουρός ἐστιν. In Plato, *Phaedr.* 256 a ολός ἐστιν μὴ δὲ ἀναρηθῆναι read ἐστὶν ολος μὴ δὲ ἀναρηθῆναι. Harpocration's note (*olos* εἶ καὶ ολός τε εἴ τὸ μὲν χαρὶς τοῦ τε σημαίνει τὸ βούλει τὸ δὲ σὺν τῷ τε τὸ δύναται) has no support in fact.

14, 15. Λαγείδας = Ptolemy I (Soter), who was either the son of Lagos and Arsinoe, or son of Philip and Arsinoe, and stepson to Lagos, who afterwards had Arsinoe to wife. We should expect Λαγίδας, but this form is attested by inscriptions, *C. I. G.* 2613.

φρεσίν ἰγκατάθυτο: Simon. lxxxv. 5 στέρνοις ἰγκατίθεντο. For the whole passage cf. Callim. i. 87 ἐσπέριος κεῦνός γε τελεῖ τὰ κενὰ νησίση.

16. πατέρ, sc. θεῶν: 'pater superum iam signat honore,' Verg. *Aen.* vi.

17. δόμος . . . οἰκος: 'hoc nomine totum significat illo partem,' Lobeck (*Ajax* 65); Pind. *N.* i. 112. Teiresias prophesies of Heracles that δεξάμενον θαλερὸν Ἡβαν (l. 32) δύοιτιν καὶ γάμον δαισχατά πάρ Διὶ Κρονίδῳ σερών αινήσει δόμον.

18. οἰλολομίτρας: vid. Callim. iv. 168 (quoted below, l. 58).

19. Ήρακλής: vid. note on 14. Whichever genealogy is adopted the Ptolemies were connected with the house of Macedon, and therefore claimed descent from Heracles.

21. τετυγμένα ἐξ ἀδάμαντος: cf. xv. 123; xxviii. 8.

22. θαλίας ἔχει: sc. Heracles, who

μετ' ἀδανάτοις θεοῖσι  
τέργεται ἐν θαλίῃς καὶ ἔχει καλλίσφυρον Ἡβῆν,

*Odyss.* xi. 603.

23. νιενῶν . . . νιενοῖσι: cf. Tyrtaeus, xii. 30 καὶ παῖδων παῖδες καὶ γένος ἐσοπίσω: Eurip. *H. F.* 7 οἱ Κάδμοι πόλιν τεκνοῦσι παῖδεν παισί, by which 'significatur ex una eademque generis propagatione paullatim prolem prognatum esse' (Klotz). Here the phrase expresses all the line of the house of Heracles, not only Ptolemy and Alexander (the ἀμφῶ of l. 26); Scholiast χαῖρου ἐπὶ τοῖς τῶν ἐκγόνων νιοῖς καὶ ἀπογόνοις ἀπαθανατισθεῖσιν.

24. ἐξέλετο γῆρας: Soph. O. C. 607:

μόνοις οὐ γίγνεται  
θεοῖσι γῆρας οὐδὲ κατθανεῖν ποτε.

μελέων: cf. *Odyss.* vi. 140 ἐκ δέος εἴλετο γνίσιον: Quint. *Smyrn.* viii. 494 οὐνεκά οἱ στονέρτα θέτις μελεδήματα γνίσιον ἔξελετο.

25. νέποδες: see Liddell and Scott, s.v.; Eustath. at *Odyss.* iv. 404 νέρους καὶ γλώσσαν τινὰ δὲ ἀπόγονος. This is doubtless the meaning in Homer and the Alexandrian writers, the word being connected with ἀνεψιός, 'nepos,' Sansk. 'nápat' (Vanicek, p. 428). In late writers it is used as = *ιχθύς* (Oppian, *passim*), whether from a false derivation or by specialization of the Homeric use.

26. ἄμφω = Ptolemy and Alexander (note the form ἄμφω for ἀμφοῖν). Cf. δύο for δυοῖν.

τρόγονος could hardly be applied to Philip, so we must understand the founder of the Macedonian dynasty, either Ceranos, brother of Pheidon of Argos, or Perdiccas an exile from Argos (*Herod.* viii. 137). The native Macedonian legend accepted the latter. Through this Perdiccas the Macedonian kings traced their line through the Temenidae of Argos up to Heracles (see Grote, *Hist. of Greece*, vol. iii. p. 432).

27. ἐς τὸχατὸν Ἡρακλῆς, 'count back their time to Heracles at last.' This descent was claimed officially by the Ptolemies, C. I. G. 5127 (a document of Ptolemy III Euergetes) Βασιλέως μέγας Πτολεμαῖος υἱὸς Βασιλέως Πτολεμαίου καὶ βασιλίσσης Ἀρσινόης, θεῶν ἀδελφῶν, τῶν βασιλέων Πτολεμαίου καὶ βασιλίσσης Βερενίκης θεῶν Σατήρων ἀπόγονος τὰ μὲν ἀπὸ πατρὸς Ἡρακλέους τοῦ Διὸς τὰ δὲ ἀπὸ μητρὸς Διονύσου τοῦ Διός.

34. οἵα δέ . . . Βερενίκη = the wife of Ptolemy Soter, mother of the ruling Ptolemy, who now like Soter was deified (Introd. p. 4).

οἵα δέ takes up the *oīos μὲν ἦν* of 13.

35. θηλυτέρας: substantive here and often in Alexandrian poets. In Homer only adjective, θηλυτέργοι γυναικίν: *vid.* Index, subject Adjective.

37. φαδινάς, 'delicately slender'; Hom. *hymn Demet.* 183 φαδινοῖσι θεᾶς ποσσί.

38, 39. τῷ, 'therefore.' With the whole passage cf. Hesiod, *Scutum* 7 *sqq.*:

τῆς καὶ ἀπὸ κρῆθεν βλεφάρων τῷ ἀπὸ κναεάσων  
τοῖον ἄηθ' οἶόν τε πολυχρύσου Ἀφροδίτης·  
ἡ δὲ καὶ ὡς κατὰ θυμὸν ἐδν τίεσκεν ἀκοίτην  
ὡς οὖν τις ἔτισε γυναικῶν θηλυτεράων.

40. ὡδέ κε παισί, 'thus might one entrust, secure in mind, all his house to his children when love is truly given and returned' ('hoc poeta dicit qui ex tali coniugio castae et amantis uxoris liberos suscipiat tuto iis domum totam committere posse utpote veris et genuinis,' Madvig). The words are to be taken as a general reflection, though hinting at Ptolemy Soter. *tis* is omitted as often; *vid.* Liddell and Scott, *tis sub finem*. ἔπιτρέπειν οἰκον παισί may be taken in two senses: (1) 'Leave during absence'; cf. *Odyss.* ii. 226:

καὶ οἱ λὸν ἐν τηνοῖν ἔπιτρέπειν οἰκον ἄπαντα,  
τείθεσθαι τε γέροντι καὶ ἐμπέδα πάντα φυλάσσειν.

Xen. *Hiero*, i. 12 οὐ τὰ οἶκοι κέκτηται ἔχυρά ὥστε ἄλλοις παρακαταθεμένους ἀποδημεῖν.

(2) 'Leave at death'; *Odyss.* vii. 150:

τοῖσιν θεοὶ δὲ βίᾳ δοῖεν  
ζωέμεναι, καὶ παισὶν ἐπιτρέψειν ἕκαστος  
κτήματ' ἐνὶ μεγάροισι γέρας θ' ὃ τι δῆμος ἔδωκεν.

The Scholiast and many of the editors see a reference to Soter's abdication in favour of his son (285 B.C.). *παισίν* is then awkward. It seems better to take *ἐπιτρέψειν* in the second sense (leave at death), and regard the plural *παισίν* as referring to the two children of Soter, Ptolemy II and his queen, Arsinoe Philadelphus, son and daughter of Soter and Berenice. It is no objection to this that this marriage did not take place till after Soter's death.

43. δοτόργου δὲ γυναικός: again a general sentiment, though some covert reference may be intended. If so it must remain covert. The words have been referred to almost every unfaithful woman known in the years 320-270 (and they were many). No one critic has convinced another as to who is meant. All that is certain is that Arsinoe I cannot be intended. On other claimants see Hiller.

44. ποτοικότα: Hesiod, "Erg. 235 τίκτουσιν δὲ γυναικες ἑικότα τέκνα γονεῖσι: Catullus, lxi. 226.

46. μεμέλητο: a late Epic form used instead of *μέμβλητο*; cf. xxvi. 36 and note on i. 50. For deification of Berenike see Introd. p. 4.

48. πάροιθ' ἐπὶ νῆσῳ κατελθεῖν. This use of *πάροιθε=πρίν* does not occur elsewhere (? *πάρος* as in xxii. 189; *Iliad* xi. 573); Quint. Smyrn. has even *μεχρὶς ἵκεσθαι*, i. 830. Neither of these is given in Liddell and Scott.

49. κνωνέαν: Leonidas 94 (*A. Pal.* vii. 67) τοῦτον Ἀχέροντος ὅδωρ δι πλάνεις πορθμίδι κνωνέ: Verg. *Aen.* vi. 303 'ferruginea . . . cumba.' So Theognis, 709 κνωνέας τε πύλας παραμείψεται.

στυγὸν πορθῆσθαι: Propert. iii. 18. 24 'Scandenda est torvi publica cumba sensis.'

50. ἀστε = σῆς. For genit. cf. Callim. iv. 9 Δῆλφι νῦν οἴμης ἀποδάσσομαι.

51. Ἄρε = Berenike, who receiving her divinity from Aphrodite receives the special cares and powers of that goddess.

52. δεδοῖ: cf. *Odyss.* iv. 237; Monro, *Hom. Gram.* § 18.

53. *sqq.* The panegyric turns now to the reigning Ptolemy; his birth in Cos (53-70), the power and extent of his kingdom (76-105), his bounty (106-120), his institution of divine honours to his parents.

53. Ἀργεία = Deipyle, daughter of Adrastus, king of Argos, wife of Tydeus. The cruel Diomede is contrasted with the perfect knight Achilles; Achilles in turn is contrasted with Ptolemy, warrior son of warrior father, who is greater and better than either. Such is the simplest explanation of the three adversative clauses, *σύ*, *ἀλλά*, *σὲ δέ*. Others interpret 'as Achilles is above Diomede, so is Ptolemy above X; and X = Antigonos, son of Demetrius (so Droysen); cf. Legrand, *Étude*, p. 60.

57. ἀρίγηλος: Callim. Ep. 51:

εὐαίσιον ἐν πάσιν ἀρίζαλος Βερενίκα  
ἀς ἀτέροισιν αὐται ταῦ Χάριτες Χάριτες.

58. Κόως: Ptolemy was born in Cos in 308 (Mahaffy, *Empire of the Ptolemies*, p. 54). This is made occasion for a piece of laboured flattery by Callimachus, iv. 160 (*Leto in her wandering*):

Πυγγίηρος δήμεταια Κόων Μεροπῆδα νῆσον  
ἴσκετο, Χαλκιδῆς λερὸν μυχὸν ἡράντης  
ἀλλὰ ἐ παιδὸς (the unborn Apollo) ἔρκεν ἔπος τόδε μὴ σύ  
τε, μῆτερ,  
τῷ με τέκοις οὐ τὴν ἐπιμέμφομαι οὐδὲ μεγάρω  
νῆσον ἐπεὶ λιταρῇ τε καὶ εὐθοτος, εἰ νῦν τις ἀλλῃ  
ἀλλὰ οἱ ἐ μοιρέων τις ὄφειλόμενος θέδες ἀλλος  
ἐστί, Σαυτήρων ὑπατον γένος· φέπτο μίτρην (Theocr. xvii. 19)

Ιεται, οὐδὲ ἀέκουσα Μακρδόνι κοιρανέεθαι,  
ἀμφιότερη μεσόγαια καὶ αἱ πελάγεσσοι κάθηρνται,  
μέχρις δποι περάτη τε καὶ ὅπερδεν ὄκτες ἵπποι  
Ἡλίου φορέουσιν· δ' δ' εἰσεται θέατρα πατρός.

It is instructive to compare the methods of Callimachus and Theocritus in dealing with the event.

61. Ἀντιγόνας: Schol. κ τὴν Βερενίκην ἐστὶν ἡ θυγάτηρ Ἀντιγόνης τῆς Κασάνδρου τοῦ Ἀντιπάτρου.

βεβαρημένα: a form substituted by the later Epic for the old βεβαρηών.

64 sgg. Κόως δ' ὀδόλνετον: cf. Callimachus' description of Delos at the birth of Apollo (h. *Delos* 264):

αὐτῇ δὲ (Δελος) χρυσέοιο δάσ' οὐδεος εἶλος παιᾶ,  
ἐν δ' ἔβαλεν κόλποισιν, ἔπος δ' ἐφθέγξαο τοῖον·  
δ' μῆτερ πολύβουμε, πολύπτολι, πολλὰ φέρουσα,  
αὐτῇ ἐγὼ τοίδε· δυστήρας δὲλλ' ἀπ' ἐμεῖο  
Δῆλος Ἀπόλλων κεκλήσεται· οὐδέ τις ἀλλῃ  
γαιάνων τοσσόνδε θεῷ τεφιλήσεται ἀλλῳ  
... ὡς ἐγὼ Ἀπόλλωνι.

Both the Alexandrian poets extend the metaphorical expression of the island's joy as it appears in (e. g.) Theognis 8:

πᾶσα μὲν ἐπλήσθη Δῆλος ἀπειρεσίη  
δδμῆς ἀμβροσίης, ἐγέλασσε δὲ γαῖα πελάρη  
γήθησεν δὲ βαθὺς πόντος διὸς πολῆς.

66. δλβε κούρε. The vocative stands by attraction as in xviii. 10. Eurip. *Troad*. 1221:

σύ τ' ἂ ποτ' οὐσα καλλίνικε μυρίων  
μῆτερ τροπαίων.

Livy, xxii. 50 'Tu quidem Cn. Cornelii macte virtute esto,' &c.

68. ἐν δὲ μῷ τιμῇ Τρίοπον καταθέοι, 'and set apart the hill of Triopon in one and the same united honour, giving equal right

to the Dorian states hard by.' The promontory Triopon or Triopion in Caria was the centre of cults of Demeter, Poseidon, the Nymphs, and especially Apollo, celebrated by the Dorian pentapolis of Lindus, Ialysus, Camirus, Cnidus, and Cos to the exclusion of other Dorian cities (Herod. i. 44; Stein, *ad loc.*). Great respect was paid to this religious union by Ptolemy II.

*μᾶς*—a single united honour; not 'in one cult' with *Cos*, since Triopon was not a sovereign city participating in the league, but only a central point of meeting for the league.

69. Δωριέσσαι . . . ἔγγυς δύνασται = the five Dorian cities above mentioned, united in one festival.

70. Ισον καὶ Ρήναιαν. Rhenea is a small rocky island close to Delos, enumerated among the places which acknowledged the divine rule of Apollo (*h. hymn Apoll.* 44). The point of this line is not very clear; but by the position of *Ison* at the head of ll. 69 and 70, the two lines are made parallel in expression and thought, as if it were written *Ison νέμων γέρας Δωριέσσαις καὶ Ρήναιαν ἐφίλασσεν Απόλλων* (Valck. conjectures δύσσαι unnecessary for the second *Ison*, cf. viii. 19). The sense seems therefore to be, 'Exalt Triopon to honour and include the neighbouring Dorians in one celebration, as Apollo exalted Delos and included even Rhenea in equal honour.' [Buecheler, followed by Ziegler, ejects the line; Reitzenstein reads Δάλον for *Ison*: but the explanation above given seems sufficient justification, though the thought is not very happily expressed.]

72. οἱ τρίς: cf. ii. 45. The cry of the eagle is the sign of the approval of Zeus thy well beloved king.

74. ὁ δὲ ἔφοχος: cf. *h. hymn* 30 (οἱ Γῆ):

οἱ δὲ δλβιοι, δην κε σὸν θυμῷ  
πρόδρομοι τιμήστε: τῷ δὲ ἀρθονα πάντα πάρεστι  
βρίσκει μέν σφιν ἄρουρα φερόστιοι . . . .  
. . . δλβοις δὲ πολὺς καὶ πλοῦτος δηπδεῖ.

77. μυρίαι ἀπειροί τε καὶ ἔθνεα. As the conjunctions *τε* καὶ show, this phrase is to be taken as expressing a single notion, 'a thousand lands with their thousand tribes of men.' As *ἀπειροί* is the leading idea the feminine ὀφελλόμεναι stands rightly in l. 78, uninfluenced by *ἔθνεα μυρία*. Meineke's remark (*Praef.* vii) 'Continentibus non gentes opponenda erant sed insulae,' and his conjecture, *εἰν δὲλλ νῶσοι*, are therefore pointless. Cf. *h. hymn. Apoll.* 142 ἀλλοτε δὲ ἀν νῆσοις τε καὶ αὐτέρας ηλάσκασσες.

78. Διὸς δυμβροφ: cf. Aesch. *Agam.* 1391. This is opposed to Νεῖλος ἀναβλύζων of l. 80; 'illae terrae laudantur propter fertilitatem pluvia auctam, Aegyptus magis fecundata esse dicitur Nilo exundante' (Ameis).

81. ἔργα δαέντων: a civilized community acquainted with the arts; *h. hymn. xx* (οἱ "Ηφαιστον) 3:

πάρος περ  
ἄντροις ναιετάσκον ἐν οὐρεσιν ἔντε θῆρε.  
νῦν δὲ δι' Ἡφαιστον κλυτοτέχνην ἔργα δαέντες, κ.τ.λ.

82 *sqq.* The total number is 33333. A number which can be expressed in multiples of 3 or 9 has something sacred about it to a Greek. Cf. *xxx. 27*; Plato, *Rep.* 587 d.

84. μερὰ δέ σφισιν : cf. i. 39.

85. ἐμβασιλεύει should be kept against the proposed alterations δηγνορίγ βασιλεύει, &c., as we want a contrast between Ptolemy's home dominion in which he rules, and his foreign acquisitions. ἐμβασιλεύει here takes the genit. like the simple verb.

86. ἀποτέμνεται does not necessarily imply that the process of absorption is going on in active military operations at the time, though with Συρίας it could have this sense as referring to the Syrian war (Introd.). Tr. 'holds a slice of Phoenicia . . .' Koepf holds that Palestine and Coele-Syria had been Egyptian provinces since the battle of Ipsos, and that Ptolemy II held these lands as inheritance from his father: Libya, Syria, Phoenicia, Cyprus, Lycia, Caria and the Cyclades passed by inheritance to Ptolemy III (Euergetes), who says also of himself that he made expeditions into Asia and ἔκπρεσε τῆς τε ἑντὸς Εὐφράτου χάρας πάσης καὶ Κιλικίας καὶ Παμφυλίας καὶ Ιανίας καὶ τοῦ Ἐλλησπόντου καὶ Θράκης. This does not however imply a first conquest but only a consolidation of dominion (*tid. C. I. G.* 5127).

87. Αἰθιοπῶν. Ptolemy's control of Aethiopia was rather in the nature of a 'sphere of influence' than that of actual possession. There is no monumental record of Ptolemy higher than Philae, above the first cataract, but this temple was nominally on Nubian territory (Mahaffy). Much objection has been made to the omission of Cyprus in this list, and it has therefore been held that the poem must have been written at the time when the island was in revolt (?date). This would be as bad a blunder on Theocritus' part, as for an Egyptian court poet in 1888 to speak of the Soudan as lost to the Khedive. Cyprus is doubtless included loosely in νάσοις Κυκλάδεσσι.

90. νᾶες δρισταί. On Ptolemy's fleet see Mahaffy, *Empire of the Ptolemies*, p. 126.

91. θάλασσα . . . αἱ . . . ποταμοί. For this division of the globe into land, sea, and rivers, cf. Hesiod, *Theog.* 108 θεοί καὶ γαῖα γένοντο καὶ ποταμοί καὶ πόντος ἀπείριτος : Eurip. *H. F.* 1295 :

φωνὴν γάρ ήσει χθὼν διενέπουσά με  
μὴ θιγγάνειν γῆς καὶ θάλασσα μὴ περάν  
πηγαὶ τε ποταμῶν.

Wilam.-Moellend. *ad loc.*

92. ἀνάστονται Πτολεμαΐφ: not simply 'by Ptolemy,' as if it were ὑπὸ Πτολεμαίου. The dative is the 'dativus commodi'; 'Are Ptolemy's dominion.' Cf. *Odyss.* iv. 177 (*πόλεις*) αἱ περιναετάσουσιν ἀνάστονται δ' ἐμοὶ αὐτῷ.

96. ἀφνέον . . . οἴκον: see Mahaffy, p. 130. S. Jerome puts the income of Ptolemy at 14,800 silver talents.

τέσσον: cf. ii. 161; xxiv. 77, 118; where an explanatory clause is similarly introduced. Callim. *Delos*, 216:

σὺ δ' οὐκ ἄρ' ἔμελλες ἀπυστος  
δὴν ἔμεναι τοίη σε παρέδραμεν ἀγγελιώτις.

Early writers usually add *γάρ*: *Iliad* xxi. 288; Solon, iv. 3. This is dropped when *γάρ* becomes distinctly = 'for.' So even *Odys.* xiv. 326.

99-101. *βοὰν . . . ἐπὶ βουσίν.* There is neither formal invasion, nor raid of freebooters. Cf. *Bacchyl.* xviii. 5:

ἡ τις ἀμετέρας χθονὸς  
δυσμενῆς δρὶς ἀμφιβάλλει  
στραταγέτας ἀνήρ;  
ἢ λησταὶ κακομάχανοι  
τοιμένων δέκατι μήλων  
σεύοντ' ἀγέλας βίᾳ;

*ἐπὶ*: of the object aimed at; cf. i. 49; xxii. 145.

104. *ἐπὶ πάγχυ.* Another instance of the fondness of later Greek for joining a preposition with an adverb. Cf. *Ap. Rhod.* iii. 511 ἐῇ ἐπὶ πάγχυ πέποιθεν ἡνορέγ (ἐπὶ μᾶλλον, *Herod.* i. 94).

106. οὐ μὲν ἀχρέος γε, 'Yet his wealth is not piled idle in his rich treasure house like the wealth of toiling ants.' Cf. *xvi.* 22.

107. *δεῖ* belongs to *κέχυται* as well as to *μογεόντων*.

*μυρμάκων*: cf. *Crates* (*Bergk*, xlviii):

*χρήματα δ' οὐκ ἔθέλω συνάγειν κλυτά, κανθάρου δλβον  
μύρμηκός τ' ἄφενος χρήματα μαιόμενος.*

108. *Θεῶν . . . οἰκοι, κ. τ. λ.*: with the whole passage compare the parallel lines 16, 22 *sqq.*, and the references there given. Ptolemy's munificence towards the state religion is attested by the monuments. Professor Mahaffy (*loc. cit.* p. 184 *sqq.*) mentions as founded or restored by Ptolemy the temple of Philae (Upper Egypt), a common temple of the Greek gods near Naukratis (West Delta), a temple of Isis near Sebennytos (Central Delta), a temple at Pithom (East Delta).

109. *ἀπαρχομένου*: gen. abs. with subject unexpressed. Cf. *Xen. Anab.* v. 4. 16 οἱ δὲ πολέμοι, προσώπων, τέως ἡσύχαζον.

112. *κατ': either 'through the contests,' or better, 'for the contests,' as *κατὰ θέαν ἥκειν*, *Thucyd.* vi. 31; cf. iii. 6, note. There was a guild of Dionysiac artists settled at Ptolemais (Mahaffy, p. 79). In 275 B.C. was celebrated a great *πομπὴ* in which Dionysus and Semele were the recipients of especial honour. *Athenaeus*, pp. 198 *sqq.*, 118 *sqq.*; cf. *xvi.*, 40 *sqq.**

120. *ἀέρι πα κέκυρται.* 'But that uncounted wealth which they won by capture of the halls of Priam is buried somewhere in the gloom from whence there is no returning.' *δέρα πα* = 'the gloom of the dead world.' The phrase is freed from ambiguity by the clause *ὅθεν πάλιν οἴκετι νόστος* (cf. *xii.* 19, note). *ἀέρ* passes from the meaning of *air* to that of *mist* (which is only thickened air, for *in nubem cogitur aer*, *Verg. Aen.* v. 20; cf. *Odys.* xi. 15 *ἵέρι καὶ νεφέλῃ κεκαλυμένοι*), thence to that of *darkness*; *Ap. Rhod.* i. 777 *ἀστὴρ κναέοιο δι' ἥρεος . . . καλδὺ ἐρευθύμενος*: iv. 1285:

*ὅταν ἡλίος μέσῳ ἥματι νύκτ' ἐπάγρσιν  
οὐρανόθεν τὰ δὲ λαμπρὰ δι' ἡέρος ἀστρα φαείνη.*

So ήέριος = dark ; Aratus, 349 ήερή καὶ ἀνάστερος, and ήεροφοῖτης Έρινύς is the vengeance that walketh in darkness (*vid.* Butt-mann, *Lexilogus*, pp. 37 sqq.). Add a quaint derivation in *Et. Mag.* 437 ήρία τοὺς τάφους . . . παρὰ τὸν ἄρπα ήγουν τὸν ἐπικείμενον σκότον τοῖς τεθρεώσι.

δέρι here is therefore = ζόφον ήεριεντα (*Iliad* xv. 191) or ήεριεντι βερέθρῳ (Quint. Smyrn. vi. 264). Cf. *A. Pal.* vii. 283 (Leonidas) Λίδαι κακὸν ἐπιειμένος δχλύν : *Ap. Rhod.* ii. 923 καὶ δὲ μὲν αὐτὸς ἔνυε μέγαν ζόφον.

121. μοῦνος δέ. ‘But alone, of all who went before or whose warm steps are yet printed in the trodden dust, has he established temples sweet with incense to his mother and his sire.’ This refers of course to the newly established cult of Ptolemy I (Soter) and Berenice, as θεοὶ σωτῆρες (Introd. p. 10).

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‘In his master’s steps he trod,  
Where the snow lay dinted.  
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Plutarch, *Moral* 517 F οὐχ ἔωλα κακὰ δῆλα θερμὰ καὶ πρόσφατα.

125. δρωγούς : with reference to their title ; θεοὶ σωτῆρες.

127. μηρὶ περιπλομένοισι : lit. ‘in the months as they return.’ Arist. *Clouds* 311 ἡρὶ τὸν ἐπερχομένῳ : Soph. *O. T.* 156 περιπλομέναις ὥραις. The dative is *temporal*, and the notion of time given in the subst. is further defined by the participle (νυκτὶ δὲ λούσῃ, ‘at the coming of night’; *Ap. Rhod.* iv. 977).

έρευνομένων ἐπὶ βωμῶν : cf. Shirley’s ‘upon Death’s purple altar.’

130. καστίγνητόν τε : *Iliad* xvi. 432 Ἡρην δὲ προσέειπε καστιγνήτην τὸν δλοχόν τε.

131. ὁδε καὶ . . . The comparison—inevitable though blasphemous—with the marriage of Zeus to Hera is suggested by the relationship of Ptolemy and Arsinoe given in l. 130 : this cannot be taken as a proof that this poem was written for the marriage, an idea which is precluded by l. 127.

133. ἐν δέ : cf. xviii. 19 ἐπὶ παρθένος in reference to a little known myth of the marriage of Iris and Zephyr ; Nonnus, *xxxii. 110* :

‘Ιρις δεξιφύτου Ζεφύρου χρυσόπτερε νύμφη εὔλοχε μῆτερ Ἐρωτος.

(See Legrand, p. 96.)

135. χαῖρε ἄναξ . . . The encomium ends in the manner of the Homeric hymns :

καὶ σὺ μὲν οὖτα χαῖρε, Διὸς καὶ Λητοῦς νέλ  
αντάρε ἔγω καὶ σεῖο καὶ δάλης μνήσομ’ δοιδῆς—(*h. Apoll.*).

137. ἐκ Διός. The promise of the opening line is redeemed, and the poem which began with Zeus ends with Zeus.

ἀρετὴν . . . αἰτεῦ, ‘wealth thou hast and the praise of men, but goodness comes by prayer to God alone.’ The poem touches for the moment a higher strain as do Horace’s greater odes (‘Dis te minorem quod geris imperas’). That wealth must be accompanied by ἀρετή is a frequent theme in Pindar (*Pyth.* v. 1):

δὲ πλούτος εὐρυσθενής,  
ὅταν τις ἀρετὴ κεκραμένον καθαρῆ  
βροτήσιος ἀνήρ πότμου παραδόντος αὐτὸν ἀνάγγη  
πολύφιλον ἔπεται.

Cf. the close of Callimachus’ *Hymn to Zeus*:

χαῖρε, πάτερ, χαῖρις αὐθις· δίδου δὲ ἀρετὴν τὸν ἀφενός τε.  
οὐτέ τοις ἀτέρι δόλος ἐπίσταται ἄνδρας δέξειν,  
οὐτέ τοις ἀρετὴνοισι δίδου δὲ ἀρετὴν τε καὶ δόλον

### XVIII.

This poem is an epithalamium for the marriage of Menelaus and Helen, sung before the bride-chamber by twelve Spartan maidens. Theocritus is said by the Scholiast to have imitated Stesichorus’ epithalamium in this idyll. This cannot be proved or disproved, but it is certain that the poem shows marked traces of Sappho’s influence (*vid. notes on ll. 16, 49, 29*). From l. 43 *sqq.* G. Kaibel (*Hermes*, xxvii. 249) argues that the object of the poem is aetiological—to explain the origin of a Spartan cult; cf. Helen of the Plane Tree. If there was such a cult it is only known from the poem, but there was a worship of Helen *Δευτέρης* in Rhodes (Pausan. iii. 19. 10). In the same way Kaibel would explain the *ἄρα* of line 1; ‘I have taken on me to explain this cult; know then that it was in Sparta that . . .’ But the manner in which the reference to this cult is introduced makes it impossible to recognize aetiology as the *motif* of the poem; ‘the lines 43 *sqq.* appear as a simple episode, not as the kernel of the piece’ (Legrand, p. 83 *sqq.*).

The *ἄρα* must be differently explained. *If there is no context unknown to us of the poem* it must be taken as marking a very sudden break, ‘in medias res’ (cf. xxii. 27). This is not probable, and the beginning would not be justified by such a sudden opening as that of xxv or Bret Harte’s ‘Which I wish to remark . . .’ It is more likely that the poem was written under some special conditions which we do not know, to which this *ἄρα* refers—either as an answer to some friend’s work (cf. Nicias’ answer to xi), or in answer to some request for a poem on the subject of Helen—or, it might be, merely after reading some Helen legend or poem which impressed Theocritus by its beauty or its strangeness. There is a striking resemblance

So *ἥέριος* = *dark*; Aratus, 349 *ἥερη καὶ ἀνάστερος*, and *ἥεροφοῖτις* *'Ερινύς* is the vengeance that walketh in darkness (*vid.* Buttmann, *Lexilogus*, pp. 37 *sqq.*). Add a quaint derivation in *Et. Mag.* 437 *ἥρια τοὺς τάφους ... παρὰ τὸν ἄρια ἥγουν τὸν ἐπικείμενον σκότον τοὺς τεθνῶσι.*

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βροτήσιος ἀνήρ πότμου παραδόντος αυτῶν διάγγη<sup>πολύφιλον ἐπέταν.</sup>

Cf. the close of Callimachus' *Hymn to Zeus*:

χαῖρε, πάτερ, χαῖρ' αὖθις δίδου δ' ἀρετὴν τ' ἀφενός τε.  
οὐτ' ἀρετῆς δτερ δλβος ἐπίσταται ἄνδρας δέξειν,  
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between the opening lines and the fragment that is left of  
Bacchylides' Ode xx

Σπάρτη τον' ἐν [  
ξανθῷ Λακεδαιμονίων  
τούτῳ μέλος εἴ [  
ὅτ' ἔγειτο καλλιπάρον  
κύρων Θρασυνάρβηνος Πλαστίας  
Μαρτήσσαν ιο[στέφανον,

and it is not unlikely that had we all the poem we should have the key to this idyll. Date and place of composition are wholly unknown.

1. δέρα, 'so it was in Sparta in golden-haired Menelaus' halls.'  
ξανθότριχι: *Odys.* i. 285 ταῦτα ξανθὸν Μενέλαον.

ἐν... Σπάρτη. For separation of prep. from case cf. Pind. Ol. i. 17 διμόι θαμά τράπεζαν: Plato, *Laws* 797 d ἐν ὃς ἐντεῖνον τοῖς μὲν τοῖς δὲ οὐ: Callim. i. 10 ἐν δέ σε Παρραστὴ Τείν τέκε.

2. παρθενικάι: substantival, cf. xii. 5: often in Alexandrine poetry.

3. νεογράπτω θάλαμος. A new θάλαμος was built for each marriage; see Xen. *Ephes.* A. viii. 2 ηδὸν αὐτοῖς δὲ θάλαμος οὔτες πεποιημένος κλίνη χρυσῆ στρώμασιν ἐστρωτο πορφυροῖς καὶ ἐπὶ τῆς κλίνης βαβυλωνία ἑπτακίκλιτο σκηνή παῖσσοτες ἔρατες οἱ μὲν Ἀφροδίτην θεραπεύοντες (ηδὸν δὲ καὶ Ἀφροδίτην εἰων) οἱ δὲ ἑπτεύοντες ἀνθάρακα στρονθοῖς, &c. τ.λ. Buecheler quotes from the *Rhetor. Graec.* ix. 271 θάλαμος δὲ πεποιηκαται ἀνθεσι καὶ γραφαῖς παντοῖαι.

4. μέγα χρῆμα Λακανῶν, 'all the flower of Lacedaemon's beauty'; Xen. *Ephes.* A. i. 1 ταῦτα Ἀθροκόμας μέγα τι χρῆμα κάλλον: Plut. *Anton.* 31 τὴν ἀδελφὴν χρῆμα θαυμαστὸν ἐν λέγεται γυναικός.

5. Τυνδαρίδῶν κατεδέξατο, 'when he woo'd and received to his home (*κατα-*) from the Tyndaridae that lovely bride, Helen.'

Τυνδαρίδῶν = the Dioscuri, brothers of Helen. I have ventured to adopt a new reading for this line—*vid.* Note Crit. Assuming κατεδέξατο as the original the variants can be satisfactorily explained: κατελέξατο (D) by Δ for Δ: κατεκλίνετο (ε) as an attempt to explain κατελέξατο (the writer understood it as = κατάλεπτο): κατεγλέγετο (h 11) show γ and λ confused (easy in uncial or minuscule), &c. Juntine has κατεκλάσατο, whence Meineke and recent editors κατεκλάψατο: cf. xv. 77, not a very happy expression *here*. This makes it necessary to take Τυνδαρίδῶν ἄγαπτάν as 'caram Tyndaridarum,' i. e. 'eam quae erat de Tyndarei liberis carissima' (Hiller). But Τυνδαρίδῶν always = the Dioscuri *without* Helen (*vid.* xxii. 216; Pind. Ol. iii. 1); and τὰν ἀγαπητάν Τυνδαρίδῶν is doubtful Greek. We can say δαιμόνια ἀνδρῶν, but not δαιμόνιος ἀνδρῶν: and ἀγαπητάν is not a superlative in sense.

7. δέρα: resuming after the digression.

εἰς ἐν μέλος; cf. Catull. lxi. 38:

‘Agite in modum  
Dicte, Ο Ηymenae Hymen,  
Hymen Ο Ηymenae.’

ἔγκροτίουσα: of the beat of the foot in the dance.

8. ποσσοὶ περιπλέκτοις: the 'woven paces' of the dancers; cf. *Odyss.* viii. 264:

πένητηγον δὲ χορὸν θεῖον ποσίν· αὐτὰρ Ὁδυσσεὺς  
μαρμαρυγὸς θηῆτο τεθῶν, θαύμασε δὲ θυμῷ.

ὤπδ . . . διμενάψ (not διπάχε); cf. Callim. ii. 49 ὥπ' ερωτε  
κεκαυμένος: Bacchyl. iii. 17 λάμπει δ' ὥπδ μαρμαρυγαῖς δ' χρυσός  
ἴψιαιδάλτων τριπόδων. The use of ὥπδ with dative differs little  
from the simple dative of cause; cf. Soph. *Trach.* 205.

9 *sqq.* From here follows the song of the maidens sung in  
unison by the whole band. It is useless to attempt to cut the  
song into equal strophes.

πρωΐ: vocative by attraction; cf. xvii. 16. The adjective  
is used for the adverb as in xiv. 2; xvi. 95, &c.

11. ή δα πολύν τν̄ ἔπινε, κ.τ.λ., 'hast thou drunk somewhat  
heavily that thou hast thrown thyself a-bed?'

πολύν τν̄, sc. οἶνον: Herond. vi. 77 γλυκὸν πιεῖν ἐγχένσα.  
The addition of τν̄ to this elliptical use of πολύν gives great  
offence to Cobet, but cf. Lucian, i. 474 τῷ Μίνωι μία τις (sc. δίκη)  
καὶ πρὸς χάριν ἐδικάσθη.

δτ': cf. xii. 16; xvi. 11; xi. 54, notes.

12. εὐθενέ μὲν σπεῦδοντα, 'if thou didst wish to sleep betimes  
thou shouldst have slept alone.'

For αὐτόν cf. x. 19; v. 85. καθ' ὕραν: cf. xxi. 40.

14. ἀνας καὶ ἐσ ἀώ, 'since to-morrow and to-morrow, and from  
year to year'; cf. Hesiod, 'Εργ. 408 εἰς τ' αὔριον εἰς τ' ἔννηφιν:  
Lucian, i. 229 ὡς Ἡλιε μὴ ἐλάσῃς τήμερον μηδ' αὔριον μηδὲ ἐσ τρίτην  
ἡμέραν. Observe that ἐσ is to be used thus only when the date  
is still prospective; εἰς τὴν ἐπιούσαν λέγεται ἥκοντες, Lucian, *Tox.*  
55, is incorrect for τῇ ἐπιούσῃ.

15. Μενέλας τεδ νυός ἀδε: for νυός see xv. 77. The trochaic  
caesura in the fourth foot of a hexameter is exceedingly rare in  
Greek, and may generally be excused by the close conjunction  
of the words forming it or by elision, Monroe, *Hom. Gram.* § 367,  
but cf. *Odyss.* xvii. 399 μὴ τοῦτο θεὸς τελέσειεν. There is however  
no true example in the Alexandrian poets. Hence Meineke  
here Μενέλας τεδ ἀ νυός ἀδε.

16. ὀλβίε γάμβρε: cf. Sappho, 99:

ὅλβιε γάμβρε σοὶ μὲν δὴ γάμος, ὡς ἄραο,  
ἐκτετέλεστ', ἔχεις δὲ πάρθενον, ἀν δραο.

ἀγαθός τις ἐπέπταρεν, κ.τ.λ. (sc. ἀνθρώπος). Some man of  
good omen sneezed upon thee as thou didst go, as went the  
other heroes unto Sparta, that thou might'st win thy quest.

ὡς ἀνύστοι depends on ἐπέπταρεν not on ἐρχομένῳ. For the  
good omen cf. vii. 96; Xen. *Anab.* iii. 2. 9, where a sneeze is  
called οἰωνὸς τοῦ Διὸς τοῦ Σωτῆρος: Arist. *Aves* 720 πταρμόν τ'  
δρυιθα καλεῖτε.

ἀγαθός, 'lucky'; cf. Callim. v. 124:

γρωσεῖται δ' ὅριχας δε αἴσιος οἵ τε πέτονται  
ἥλιθα καὶ πολῶν οὐκ ἀγαθαὶ πτέρυγες.

Cf. Schol. vii. 96 τῶν πτερῶν οἱ μὲν ἀφελοῦσι οἱ δὲ εἰσὶ βλαβεροί. (Fritzsche-Hiller explain ἀγαθός=a good man, and assume that the sneeze of a saint was more effective than a rogue's.)

17. ὅπερ: sc. παιών.

ἐς Σπάρταν. In the usual form of the story Helen was woo'd at Amyclae, not Sparta; but Theocritus here follows another legend, which appears also in Isocr. 215 οἱ μετὰ γάρ τὴν Θησέως εἰς Ἀίδους κατέβασσοι ἐπανελθόντες (τῆς Ἐλένης) αὖθις εἰς Δακεδαιμονα καὶ τρὸς τὸ μητροτεύοντας λαβούσσῃς φυλακίαν ἄσπαστες οἱ τότε βασιλεύοντες καὶ δοναστέοντες (these are Theocritus' δόλαιοι δριστέες) τὴν αὐτὴν γράμμην ἔσχον περὶ αὐτῆς . . . ἑπεριδόντες γάρ τοὺς οἶκοι γάμους φύλων ἐκάπηροι μητροτεύοντες.

18. Κρονίδαν πενθέρον: cf. Odysse. iv. 569 οὔνεται ἔχεις Ἐλένην καί σφις γαμβρὸς Δίδει ἐσσοι.

τημέντος: cf. Isocr. x. 43. Not to be altered to θεθέος.

πενθέρον: both Greek and Latin affect this roundabout way of stating connexion by marriage, cf. Pind. Isth. vi. 37 Πηλεὺς . . . γαμβρὸς θεῶν: Verg. Georg. i. 31 'teque sibi generum Tethys emat omnibus undis.'

19. τὰν μίαν, 'the same'; Callim. iv. 75 φεῦγε καὶ Ἀννή τὸν ένα δρόμον.

20. οἵα Ἀχαιάδων γαῖαν πατεῖ, 'whose peer treads not the earth among the maids of Greece'; cf. Odysse. xxi. 107 οἵη νῦν οὐκ ἔστι γυνὴ κατ' Ἀχαιάδα γαῖαν: Sappho, 106 οὐ γάρ οὐτε τέτρα ταῖς ὡγάμβρε τοιάντα.

πατεῖ: cf. Soph. Philoc. 1060 χαῖρε γάρ Δῆμον πατάν: Lycoph. 200 χῶ μὲν πατήσει χῶρον αἴλαν Σεισθην. *cūr* here is 'the earth' not 'a land' as usually; cf. Quint. Smyrn. ix. 416 ὁντες οὔτες ἀνηρ ἐπινίσσεται *alac.*

22. αἰς δρόμος αὐτός, κ.τ.λ.: see Eurip. Androm. 597 *sqq.*; Propert. iii. 14:

'Multa tuae Sparte miramur iura palaestrae,  
Sed mage virginei tot bona gymnasii.  
Quod non infames exerceat corpore ludos  
Inter luctantes nuda puella viros.'

24. θῆλυς: fem. as in Homeric θῆλυς ἔέρση.

25. τῶν οὐδὲ ἐν τις δμωμός, 'of whom no one is faultless when compared with Helen.' The MSS. reading οὐδὲ ἀρ presents an impossible ellipse.

26, 27. Αώς ἀντέλλοισα, κ.τ.λ. In this couplet and in 29, 30 we have similes expressive of Helen's beauty. The restoration of the text in the latter place may be considered certain. As there the comparison is threefold and gives an image of Helen's gracefulness, so here we have an expression of her bright beauty, and for the sake of uniformity of style expect three similes and an absence of any introductory particle. I have therefore ejected ἀρ in 28, and introduced what is suggested by the *ductus litterarum* and the form of the verse τό τε. Tr. 'lovely shines forth the face of rising dawn, lovely the face of holy night, and lovely the clear spring when winter ceases from the land. So shines forth golden Helen among us; a glory to the rich field springs up the great harvest, a glory to

the garden is the cypress, a glory to the chariot the horse of Thessaly. So is blushing Helen a glory to Lacedaemon.'

*πότνια νύξ* has been strangely objected to and more strangely altered. It is not the moon but the clear night of stars, for Helen 'walks in beauty like the night.' *πότνια* personifies *νύξ* into a living goddess; cf. ii. 69 and 167; cf. Grenfell's 'Erotic fragment,' col. ii. *δόστρα φίλα καὶ συνερόσα πότνια νύξ μοι.* τό τε also Kaibel, but with *πότνιν* *dáos* for *πότνια νύξ*: ή for ἄτε, Steig. Other 'emendations' proceed chiefly on the assumption that a contrast between the dark night and bright day is intended; *πότνια* disproves this, and the threefold comparison must be kept.

λευκόν: cf. Callim. vi. 122 λευκὸν ἔαρ λευκὸν δὲ θέρος, καὶ χεῖμα φέροισα.

διέφανε: gnomic aorist. For sense of shines out cf. Pind. *Rhyt.* iii. 79 *καιομένα δὲ αὐτῷ διέφανε πυρά.*

30. κυπάρισσος. For the comparison cf. Omar Khayyám's 'the cypress—slender minister of wine'; Catull. lxi. 21 'floridis velut emitens Myrtus Asia ramulis'; Sappho, 104:

τίφ σ', ὁ φίλε γάμβρε, κάλως ἐκάσθω;  
δρπας βραδίνω σε κάλιστ' ἐκάσθω.

33. δέτριον (*ἡτριον*), 'warp.'

36. εύρυστερνον denotes Athene as the goddess of battle, not here the goddess of cunning work. Helen is not imagined as singing at her loom as Ahrens supposes, when he conjectures *κρόκαν* and *εύρεστεργον* for λύραν and εύρυστερνον.

37. ἐπ' ὅμμασιν ἴμεροι: cf. Eurip. *Bach.* 456 πόθου πλέως: Pind. N. viii. 1 ὥρα πότνια, . . . παρθενῆσιος παιῶν ἐφίσισα γλεφάροις: hom. h. *Demet.* 214 ἐπὶ τοι πρέπει ὅμμασιν αἰδὼς καὶ χάρις.

38. οἰκέτις, 'housewife.'

39. ἀμμες δ' ἐς δρόμον, 'we will hie us in the morning to our course, and to the flowers of the field.' φύλλα, as in xi 26, of flowers. The passage seems to be imitated by Coluthus, who says of Helen (340) οὐδὲ κελεύθους ἐς ρόδον ἐς λειμῶνα.

43 *sqq.* Vid. Introductory note, πράται, referring to the establishment of this cult of Helen—if such existed. The plane tree was a marked feature of Sparta (Pausan. iii. 14. 8).

46. σταχεῦμες—στάζομεν (*στάζω*).

48. γράμματα δὲ ἐν φλοιῷ, 'and letters shall be written on the bark, for the passer-by to read, in Dorian wise: honour me: I am Helen's tree.'

ἀννείμην (*ἀναέμω*) in rarer sense of 'reading' = διαγιγνώσκω.

Δωριστὶ: cf. xiii. 56; xiv. 46. The argument for regarding ll. 44 *sqq.* as referring to the establishment of a cult is considerably strengthened by this line. Δωριστὶ cannot be taken here as = in Doric. It was by no means a peculiar Dorian custom to cut a name on a tree trunk; but these tree worships seem to have been especially Dorian. γράμματα then = not only the name 'Helen,' but the dedication of the tree, and injunction to worship. Hiller takes Δωριστὶ = in Doric brevity! This is surely absurd, and should at least be Σωριστὶ. Ameis 'Doriensium more,' i. q. pie, sancte. Why?

49. χαίρους: cf. Sappho, 103 χαίροισα τύμφα, χαίρετω δ' ὁ γάμ-  
βρος: *vid.* 105 χαίρε τύμφα χαίρε τίμε γάμβρε πάλλα.

50-52. Λατέ . . . Λατέ καιροτρόφος. The repetition of the name in each case in these three lines, adds a solemnity and dignity to the prayer. In l. 51, θεά, 'that great goddess'; cf. Aesch. *Eumenid.* 224 δέ τις Παλλάς τῶνδ' ἐποτεύεται θεά. The repetition can easily be paralleled, e. g. Verg. *Aen.* viii. 71: Macaulay's 'O Tiber, Father Tiber.'

53. ὡς . . . ἐνθη: the subject is δλβων.

'From princely sire to princely son  
For ever to descend.'—Calverley.

56. ἐς δρόμον: see on l. 14.

πράτος ἀστός, 'the first cockerow.'

57. εὐτρίχα: of a bird; is now paralleled by Bacchyl. v. 28:

λεπτότριχα σὺν Ζεφύρου πνοαῖσιν  
ἐθειραγ ἀρίγνωτος μετ' ἀνθράποις ιδεῖν:

of an eagle.

58. Catull. lxii. 5 'Hymen O Hymenae, Hymen ades  
O Hymenae.'

## XIX.

See Introd. § 3, esp. p. 54. The piece is not by Theocritus; probably by Bion (Bion, xix, Hermann: *Incert.* iv, Ahrens). The idea is reproduced in Anacreont. 33 (Bergk); Nicet. Eugen. iv. 313.

2. συλεύμενον. From an -έω form, collateral with συλάω. The middle only here.

3. δάκτυλα: *vid.* Liddell and Scott.

5, 6. τυτθόν . . . δλίκα τραίνατα: cf. iv. 55.

7. μάτηρ: sc. Aphrodite.

8. ἔφυς, 'wert born,' so 'art'; cf. ἔγεντο, l. 88. The hiatus καὶ δλίκα is excused by the slight pause before the exclamatory δλίκα, and by its position at the bucolic caesura. Cf. ii. 154, &c. For the sense cf. Anacreont. xxxiii. 13:

ἀ δ' εἶτεν εἰ τὸ κέντρον  
πονεῖ τὸ τὰς μελίττας  
τόσον δοκεῖς πονοῦσιν  
Ἐφας δσους σὺ βάλλεις;

Moschus, ii. (*"Ἐφας δραπέτης"*) 18:

τόξον ἔχει μάλα βαύδν ὑπὲρ τόξω δὲ βέλεμνον.  
τύτθον μὲν τὸ βέλεμνον, ἐς αιθέρα δ' ἀχρὶ φορεῖται.

## XX.

On the authorship of this poem see Introduction, § 3: Hiller, *Beiträge*, pp. 70-73.

1. It is not clear to whom the speaker addresses himself. If it is to the *ποιμένες* of l. 19 the long delay in showing the situation is most inartistic. If it is *γῆ τε κούραν*, the apostrophe of the *ποιμένες* is ridiculous. Contrast this awkwardness with any of the genuine Theocritean pieces.

4. θλίβειν, 'to press'; θλίβειν δάκτυλα, Musaeus, 114.

6. οἰα βλέπειν. Theocritus has ὁ before βλ only elsewhere in xvii. 136. In later Greek more often; Anacreont. xv. 18 τὸ δὲ βλέμμα: A. Pal. xii. 199 (Strato) ἀλλὰ πάρωρα βλέπειν (Plato, Ep. 14 ὡς πολλοῖς δημασιν εἴς σε βλέπειν). The form of verse in three detached divisions occurs in Theocritus only in viii. 41; often in late writers, *vid.* Meineke.

δωτροῦ: wrongly used for οἰα (exclamation).

7. αἰκάλλειν, 'wheedle.'

8. ἀδέα: ἡδός is here treated as of two terminations, as in Odys. xiii. 369 ἡδός δυτρή: and makes accus. in -εα instead of -ου, as εὐρέα πόντον, Iliad vi. 291. So Epit. Bion. 83 ἀδέα πόρτιν. (Theocritus has nom. ἀδέα, accus. ἀδεῖαν.)

11. τρὶς εἰς ἔον: imitated from Theocr. vi. 39. The spitting averted evil.

13. μυχθίζοισα: cf. A. Pal. v. 178 (Meleager) τί μάταια γελᾶς καὶ συμ σεσηρός μυχθίζεις;

λεξάδ βλέποισα, 'looking askance'; Anacreon fr. 75:

Πῶλε Θρηκίη τί δή με λοξὸν δημασιν βλέποισα  
νηλεώτι φεύγεις;

14. σεσηρός ... ἐγέλαξεν (ἐγέλασσε would be the correct form; and so Ahrens restores), 'laughed in derision and disdain.' σεσηρός is here used in its usual sense—smiling scornfully; see note on vii. 19. It is cognate accus., cf. Babrius, l. 14 σεσηρός αἰκάλλουσα σοβαρόν: A. Pal. vi. 1 ἡ σοβαρὸν γελάσασα καθ' Ἑλλάδος ... Δατί.

16. ὡς βόδον ἔρσα: cf. Callim. v. 27:

τὸ δ' ἔρευθος ἀνέδραμεν, πράνον οἴαν  
ἡ βόδον ἡ σιβδας κόκκος ἔχει χροταν.

17. ὑποκάρδιον ὄργάν: from Theocr. xi. 15.

19. τὸ κρήγυον, 'the truth.' The word is used in this sense by Archias, A. Pal. 57 Νήπιον ἔρσα πορθεῖς με τὸ κρήγυον: and by Leonidas, A. Pal. vii. 648 ὅδεις Ἀμιστοκράτης τὸ κρήγυον. It is usually used of persons 'true,' 'honest'; Theocr. Ep. xix; Herond. vi. 39 γυναικός ἀστι κρηγύη φέρειν πάντα.

20. δάλλον, 'different'; Lucian, i. 208 (Ganymede to Zeus) πῶς οὖν τὰ πτερά σου ἐκέντα ἐξερρύκε σὸν δὲ δάλλος ἤδη διατέφηνας;

21-31. The whole passage is imitated from Theocritean lines; vi. 34; xi. 19, 31, 38, 76.

21, 22. ὑπήνη must here = 'lip' or 'chin,' not the moustache; cf. *A. Pal.* ii. 136 ιούλον κύκλον ὑπήνης. Nor do the difficulties of the lines stop with this. As κάλλος is subject to ἐπύκαζεν, ἐπάνθεεν δέν τι κάλλος must be taken of a growth of hair; not of complexion, as would naturally be the case (*τὸ ἔρυθρημα ἐνανθεῖ*, Lucian, *Imag.* 7); and though ἀνθέων and ἀνθεῖν are used of hair it involves a violation of language to use ἐπανθεῖν so without further definition. The expression is therefore only partly justified by such phrases as τοὺς ιούλον ἀνθεῦντας (*Herond.* i. 52):

πώγων εὐρὺς ἐπέπτατο κάλλος ὥφαινων  
στήθει γυμνωθέντι καὶ ἵμερόεστι προσάπῳ (*A. Pal.* ii. 328);

πρὸν . . . ὑπὸ κροτάφοισιν ιούλους  
ἀνθῆσαι πυκάσαι τε γένυς ενανθεῖς λάχνη (*Odyss.* xi. 319).

Graefe conjectured δέντις ιούλος, but this is palaeographically most improbable. Nor is the transposition of 22 and 23 (Graefe and Meineke) of service since χαῖται οἰα σέλινα can only be used of thick clustering curls on the brow.

26, 27. γλυκερώτερον should be kept in both places. The writer tries to imitate the Theocritean repetition of leading words (Introd. § 2). Valckenaer's ἀπαλάτερον is hardly justified by Longus' χείλη μὲν βόδαι ἀπαλατέρα καὶ στόμα κηρίων γλυκύτερον (whence Nicet. Eugen. vi. 356 χεῖλος μὲν αὐχεῖς ἀπαλάτερον βόδου, κ. τ. λ.). Nonnus seems to imitate the present passage; Dionys. xvii. 105:

ἐκ στομάτων δὲ  
ἡδυμανῆς δλάλαζε χέαν ἄγραυλον δοιδήν.

29. θάνατος = δόνατος, formed on analogy of οἴνομα, δούρατα, Δουλίχιον. First in Leonidas, 81 (see Geffcken, *ad loc.*).

31. τὰ δ' ἀστικά. The neuter plural is used contemptuously; 'those town girls.'

33. I have left the text as printed by Ziegler. Tr. 'And does not know that the fair Dionysus tended cattle in the glades.' But there is no legend of Dionysus as a herdsman; the only fable which could be used to justify this line is one preserved by Plutarch (*Sypos.* iv. 5. 3), that Adonis was none other than Dionysus; τὸ δὲ Ἀδωνιν οὐχ ἔτερον ἀλλὰ Διόνυσον εἶναι νομίζουσι καὶ πολλὰ τῶν τελουμένων ἐκατέρῳ περὶ τὰς ἑορτὰς βεβαιοῦσι τὸν λόγον. Another account, says Plutarch, made Adonis loved by Dionysus: ὡς θεῖον Ἀδωνιν δρειφοίτης Διόνυσος ἤρπασεν (*Phanocles*). It is just possible, therefore, that the writer of this poem identified the two persons, or expanded the latter legend. But the text is very uncertain, and the head of the line was apparently lost. Possibly we should read ἀκούει. οὐκέ δέλλος Διόνυσος . . . ἰλαύνω; 'do I not . . . a second Dionysus (in beauty)?'

36. From Bion, *Epit. Adon.* 68 μηκέτ' ἐν δρυμοῖσι τὸν διέρα  
μύρεο Κύπρι. With the whole passage cf. Longus, iv. 17. 6  
εἰ δὲ νεμάντος ἡράσθων θεοὺς ἔμμητόμην· βουκέλος ἦν Ἀγχίστης  
εἰ σχεν αὐτὸν Ἀφροδίτην· αἴγας ἐνεύει Βράγχος καὶ Ἀπόλλων αὐτὸν  
ἔφιλήσε· ποιμὴν ἦν Γανυμῆδης καὶ αὐτὸν Ζεὺς ἤρασε. Cf. Theocr.  
iii. 40 seqq.

39. Λάθριον . . . ἤλε, 'stole secretly through the grove.' The reading Λάγμων (Juntine) should be unhesitatingly rejected. The reading in the text, εἰς ἑτα, is only conjectural. To explain it understand not τόπον but ἔπον, easily supplied from μέσην (cf. Lucian, i. 293 ὡς βαθὺν ἐκουμήθης). εἰς with numerals as l. 25, &c. μαζὶ is dative of association, or of advantage. Tr. 'Slept one sleep with the lad.' (Paley conjectures εἰν ἑτι: cf. A. Pal v. 293 εἰν ὅπῃσει Παλλάδι καὶ Παφίγ : near to MSS. would be δέα often written δέα in MSS.)

41. δρυς ἐπλάγχθεις: according to one form of the legend, Zeus himself in the form of an eagle snatched away Ganymede. Lucian, i. 208; Nonnus, xv. 280:

καὶ Διὸς οἰνοχόος πέλε βουκόλος, δν διδ κάλλος φειδομένοις δνύχεσσιν ἐκούφισεν ὑψιπετής Ζεύς.

44. The sense is, 'Have no more amours in country or in town, Cyprus; Eunica has laid down a new law for gods and men' (Zettel).

## XXI (Incert. III, Ahrens).

On the authorship of this idyll see Introd. § 3, pp. 54, 55. The scheme of the poem is as follows:—After the prefatory lines to Diophantus the writer passes to narrative. Two fishermen lie asleep in their cabin by the sea, with the poor implements of their craft about them. Waking before the night is half done one tells his fellow how he had dreamed that he had caught a wondrous golden fish, and sworn that he would desert his calling and live on land on the gold he had won. The oath he swore in his sleep troubles him. Is it binding? His companion bids him pay no thought to his dream, or likely enough he will starve while he neglects more solid fish.

2. *aúrā*, 'alone.' For sentiment cf. Arist. *Plutus* 533:

**Πενία.** έγα γάρ τὸν χειροτέχνην ὥσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι διὰ τὴν χρείαν καὶ τὴν πενίαν ἤτειν διόδευν βίον ἔξει.

4. ἐπιμήσουσται. The *t* is lengthened as in Epic; cf. xxii. 19; διέμοιράτο, *Odys.* xiv. 434; μονάλυκος, *Aratus*, 1124, &c.

5. ἐφιστάμεναι, 'haunting,' properly 'standing over the bed';

so Aesch. *Agam.* 14 φόβος γὰρ ἀνθ' ὑπουν παραστατεῖ. Cf. *Odys.* xix. 515:

αὐτάρ ἐπὴν νὺξ ἔλθη, ἔλησί τε κοῦτος ἀπαντας,  
κεῖμαι ἐν λέκτρᾳ, τυκινὰ δὲ μοι ἀμφ' ἀδυνὸν κῆρ  
δέξαια μελεδῶνες ὀδυρομένην ἐρέθουσιν.

6. δῆμος, 'although poverty and care snatch away sleep.'  
δῆμος Steph. and most editors unnecessarily.

ἰχθύς: the singular is to be taken collectively; cf. xiv. 17, note, and Introd. p. 55.

7. βρύον, 'seaweed.'

πλεκταῖς, 'woven of reeds and wattles'; cf. καλύβῃ σχαντίδῃ, *A. Pal.* vii. 295 (Leonidas).

στρωσάμενοι, 'making them a bed' (middle).

8. κεκλιμένος τοίχῳ, 'leaning against the wall of grass.' For the dative cf. *Odys.* xvii. 339:

ἴσε δ' ἐπὶ μελίνον οὐδοῦ ἐντοσθε θυράω,  
κλινάμενος σταθμῷ κυπαρισσίνῳ.

Hermann's πρός for τῷ is not wanted.

9. ἀθήματα, 'implements'; a new meaning for the word.

10. φυκίδεντα δέλητα, 'baits of seaweeds.' On φυκίδεντα see Introd. p. 55. δέλητα: a contracted plural from δέλεαρ. Seaweed is mentioned as a bait by Oppian, *Pisc.* iii. 414:

σάλπαι δ' ἱκμαλέοις μὲν δει φύκεσσι μάλιστα  
τέρπονται, κείνῃ δὲ καὶ δηρώσσονται ἐδωδῆ. . . .

*Ib.* 421:

τῆμος ἐπεντύει κύρτου δόλον· ἐν δέ οἱ εἶσαν  
φύκεσιν εἰλομένους λᾶς βάλεν, ἀμφὶ δὲ πολας  
εἰναλίας στορμοῖσιν ἐδήσατο τῆσι γάννυται  
σάλπαι τ' ἡδ' δσσοι βοτανηφάγοι ἰχθύες ἄλλοι.

11. δρμαῖ, 'lines of horsehair,' Oppian, *Hal.* iii. 75:

δονάκεσσιν ἀναψάμενοι δολιχοῖσιν  
δρμῆν ἵππειον ἐῦπλοκον.

κύρτοι, 'lobster pots,' Oppian, iii. 341:

κύρτον δὲ πλέξαιο περιδρομὸν δττι μάλιστα  
τεύχον ἢ στάρτοισιν Ἰβηράσιν ἢ δέ λύγοισι  
ῥάβδους ἀμφιβαλάν· λευρῇ δέ οἱ εἰσόδος ἐστε  
γαστήρ τ' εὐρυχανῆς.

With the whole list cf. the Epigram of Leonidas, *A. Pal.* vi. 4.

ἐκ σχοίνων, 'made of cord'; cf. xv. 123.

12. γέρων . . . λέμβος, 'an old boat.' For γέρων cf. Soph. *O. C.* 1259 γέρων γέροντι συγκατόφεκεν τίνος: Eurip. *H. F.* 26 γέρων λόγος.

14. δὲ πᾶς πόρος, 'all their revenue'; cf. Ovid, *Met.* iii. 588 'Ars illi sua censu erat'; Plaut. *Rudens* 294 'Hisce hami atque haec harundines sunt nobis quaestu et cultu.'

15, 16. The MSS. reading of these two lines is:

οὐδεὶς δ' οὐ κύθραν (χύθραν II) εἶχ', οὐ λίνα· (κίνα II M sec. man.)  
πάντα πεμσά. (φ. must have had κίνα)  
πάντ' ἐδόκει τήνοις ἀγρα πενία η σφᾶς ἐτέρη.

In 15 the Juntine has οὐ χύτρας οὐ κύνα ('none had dish or dog,' nonsense); in 16 it has σφι ἔταιρη (conj.). The confusion of ἔτερη and ἔταιρη occurs elsewhere (e.g. Theocr. xxii. 120; Xen. *Anab.* iv. 3. 30). Briggs emended 15 to οὐδὲ δ' οὐχὶ θύραν εἰχ' οὐ κύνα: Buecheler to οὐ κλείδ' οὐχὶ θύραν εἰχ' οὐ κύνα, and connected it with the preceding so that πλούτος should be subject; but line 14 is obviously complete in itself and κύνα is doubtful; οὐ κλείδ' is too far from MSS. In 16 δὲ γάρ πενία σφασ ἔτηρει is an emendation of Ameis and Ahrens. Better ἔτειρε (Wordsworth), δὲ γάρ (Reiske); cf. *A. Pal.* ix. 654. The reading which I have adopted in 15 seems palaeographically more probable than the above mentioned, and comes easily from the uncial ΟΥΙCYΘΠΑΝ: transpose the Θ. ΟΥΘΙCYΠΑΝ: this from ΟΥCICYPΑΝ. Tr. 'Neither had blanket nor linen; all, all seemed extravagance to them; for poverty pressed hard upon them.' For σισύρα cf. Arist. *Clouds* 10: for λίνα, *Odyss.* xiii. 73 'Οδυσσῆς στόρεσαν βῆγος τε λίνου τε. οὐδέποτε should of course be οὐδέτερος, but the Alexandrian writers are notoriously careless in their use of pronouns; *vid.* Theocr. vi. 46, note.

17. οὐδέδεις δὲ ἐν μέσσῳ, 'there was no neighbour at hand.' An unusual sense of ἐν μέσσῳ, but cf. Theocr. xv. 27; Callim. *Epig.* 31:

τὰ γάρ φεύγοντα δώκειν  
οἵδε· τὰ δὲ ἐν μέσσῳ κείμενα παρέτατα.

Herond. vi. 81 ηλθεν γάρ ή Βεράτος ἐν μέσῳ δούλη.

18. θλιβομέναν πενία, 'oppressed by poverty.'

τρυφέρον: lit. 'delicately'; here of the sea lapping lazily on the beach.

19. κοῦπο τὸν μέσοντον: cf. vii. 10.

20. τὸν δὲ ἀλιτέ: parataxis instead of a time clause. The conjunction is generally καὶ not δέ.

φίλος πόνος: Homeric; an utterly un-Theocritean use.

21. ὑπνον ἀπωσάμενον: cf. *A. Pal.* vii. 726 (quoted Introd. p. 55). So with other abstract nouns γῆρας ἀπωσαμήνη, *hom. h. Demet.* 276, Quint. *Smyrn.* ix. 96; φθόνον ἀμφοτέρουσιν χερσὶν ἀπωσάμενοι, *Bacchyl.* v. 189.

φρεσὶν ἡρεθον αὐδάν: a curiously far-fetched phrase; 'provoked speech by their thought.' For φρεσὶ Meineke compares *Iliad* xvii. 260 τίς κεν ἦσι φρεσὶν οὖνοματ' εἴποι; cf. also *Odyss.* xv. 445 ἔχετ' ἐν φρεσὶν μῦθον: *Pseudo-Phocyl.* 20 λόγον ἐν φρεσὶν ἰσχειν.

25. μὴ λαθόμην; κ.τ.λ., 'have I forgotten what was the thing?' He refers to his dream, which for the moment is blurred in his memory.

χρόνον δὲ αἱ νύκτες: impatiently; 'the watches of the night are slow.' νύκτες in plural as Arist. *Clouds* 1 ὁ Ζεὺς βασιλεὺς τὸ χρῆμα τῶν νυκτῶν δοσον. (τί τὸ χρῆμα χρόνου ταὶ νύκτες here Martini and Wilamowitz-Moellendorf, but we require an exclamation not a question.)

26. Ασφαλίων: the name occurs *Odyss.* iv. 216.

27. παρέβα τὸν ἐδόν δρόμον. The season has not wilfully gone out of its course, Lucian, i. 229 (*Deor. Dial.* 10), Helios *log.* ἀλλὰ μὴ παραβαίνειν τι ἐδοξα ἐν τῷ δρόμῳ καὶ ἔξω ἐλασσα τῶν δρόμων,

κατά μοι ἀχθεται Ζεὺς καὶ τὴν πίκτη τριπλασίαν τῆς ἡμέρας ποιῆσαι διέγνωκεν;

32. οὐ γάρ ἀν εἰκάζῃ, ‘for whosoever guesses in his mind, he is the best interpreter of dreams who has his mind for teacher’; ‘qui ingenio non arte divinat, is optimus est coniector’ (Paley); Eurip. *Jr.* 63 μάντις δὲ δριστὸς δοτις εἰκάζει καλῶς.

34. ἄλλως καὶ σχολὰ, ‘besides we have time to spare.’ Bion, iii. (Hermann) 8 imitates the line λαλέειν γάρ ἐπέτραπεν δ σχολὰ δύμιν.

35. μηδὲ καθεύδων: μηδέ because the clause is conditional; ‘if he lies by the sea and does not sleep.’

36. ἀλλ' ὄνος, κ.τ.λ., ‘but like an ass in a thorn bush, or the lamp in the town-hall: for they say that these are ever sleepless.’ We have here two proverbial expressions, whether current or invented. Ahrens’ conjecture is also possibly ἀδάν (=? ἀδόνες) ἵν δρυμῶ (ἀδάν = ἀγήσω), referring to the proverb οὐδὲ δόσσον ἀδόνες ἔπινάσσουσι: cf. Longus, iv. 40 ἀγρυπνοῦτες δοσον οὐδὲ γλαύκες, and Chaucer’s ‘smale foules . . . that slepen alle night with open eye.’ ὁ: is omitted as in Theocr. xiii. 24; xiv. 51, &c.

37, 38. The restoration of the lines is almost hopeless, but λέγει μανύει seems certain and should not be altered. All proposed emendations are violent and unconvincing, e. g. Haupt. ὅμιν τὰς ἴδες εἶγε θέλεις μανύει: Ahrens θέλει δή ποτε . . . πα τοι ἔσκε λέγειν, μανύει: Kaibel τὰς ἴδες ἐσθλὰ δὲ ἐγώ μανύω. Best perhaps Ahlwardt τὰν τύ σεφ γέλεγε μανύει. The MSS. ἔστεο δέ is obviously a corruption by dittoigraphy. I trust in my conjecture to have got somewhat nearer to the letters of the MSS. than has been done in previous attempts. Tr. ‘Tell me some day (*word*) your vision of the night, since what one knows he promises to reveal to his companion.’

τις is used to refer to the speaker; cf. Soph. *Antig.* 745.

λέγει, ‘promises’; *vid. note on ii. 154.*

μανύει: Doric infin. for μανύειν.

39. δελινόν, ‘in the evening’; cf. xiii. 69, note.

40. ἐν ὥρᾳ, ‘early,’ Arist. *Ecl.* 395 τοσοῦτον χρῆμα δχλουσ οὔτως ἐν ὥρᾳ ἐνυλείγη.

43. πλάνον, ‘deceptive’; cf. Ovid, *Met.* iii. 586:

‘Pauper et ipse fuit; linoque solebat et hamis  
Decipere et calamo salientes ducere pisces.’

44. τῶν τραφερῶν ὠρέξατο, ‘reached after the food.’ *τραφερός* is used in Homer always of dry land (*τραφερή*) as opposed to sea (*ὑγρή*), and this use is retained by the Alexandrian writers. The word is however used by Aratus as meaning ‘fattening’ (*τρέψω*), ἐκ νομοῦ ἐρχόμενα τραφεροῦ ἐπὶ ὅμιον αὐλιν. Here then as substantive ‘the fattening thing,’ i.e. ‘food.’ Others interpret ‘one of the fat ones,’ as if it were used in the place of *εὐτρεψής*, but this leaves ὠρέξατο awkwardly without an object.

45. δρκτὸν μανύεται, ‘scents his bear and I my fish.’ μανύεται is of course used in a greatly strained sense

ἴχθύα: for *ἰχθύν*, a novel form. So ὁῖνα, Quint. *Smyrn.* ii. 88; *ἴκνα*, *Id.* xi. 201; *δρύνα*, Oppian, *Cyn.* iv. 405. None of these accusatives occur in the Classical period.

47. τὸν κάλαμον δέ, κ.τ.λ. I have kept the MSS. reading, only deleting comma at εἰχον, so that τὰ χέρε is subject; ‘my hands held the rod which bent with the strain, pulled (*τεινόμενον*) and was like to break (*περικλάμενον*), a wide reaching struggle.’

δγῶνα is accus. in apposition to sentence.

48. εὐρὺν: because the fish had to be played for a long time; *vñd.* following lines (*εῦρον*, Junt.: so Hermann with colon at περικλάμενον).

49. σιδάρους, ‘a solitary use of the plural’; cf. our use of ‘irons.’

Ιχθύν with ο is abnormal, but recurs in Oppian, *Hal.* iv. 44; κλιτύν, Nicander *Alex.* 34, and a few others.

50. ‘Asphalion first hooked his fish which ran gamely and nearly doubled up the rod; then the fish sulked and the angler half despaired of landing him. To stir the sullen fish he “reminded him of his wound,” probably as we do now by keeping a tight line and tapping the butt of the rod. Then he slackened, giving the fish the line in case of a sudden rush; but as there was no such rush he took in line . . . and so landed him’ (A. Lang).

58. A hopeless line. Musurus conjectured καὶ τὸν μὲν πιστῆροις κατάγον ἐπ' ἡπείροι. Worthless. Most modern critics proceed on the assumption that ἡπήρατον conceals ἡπειρώταν, and evolve such readings as στεύσας ἀκάλ' ἄγαγον ἡπειρώταν (Graefe); τότε πιστεύσας ἀκάλ' ἄγαγον ἀπηρώταν (Renier); πιστεύσα καλῶς ἔχειν ἡπειρώταν (Ziegler); but ἡπειρώτας Ιχθύς is an impossible expression. Others are πιστεύσα καλάγρετον εὐπέντατον (Ribbeck, *Rhein. Mus.* 45 ‘feliciter captum bene vendibilem’). Most ingenious is the suggestion of the Rev. B. H. Streeter, τὸν ἔχων πιστεύσα καλῶς ἀγενὴς ἡπειρώτας, ‘having him I trusted to live happily on land.’ (I am indebted to A. C. Clark, Esq., of Queen’s College, Oxford, for this.) I believe however that τὸν ἡπήρατον hides τὸν ἡπήρατον and have emended accordingly. Tr. ‘Him I made bold to call the fish I had prayed for.’ [I find that Brunck suggested this end to the line, reading however τῷ μὲν πίστιν χαλάσσας τὸν ἡπήρατον Ιχθύν ἀμοσα μηκέτι.]

59. ἀμοσα δ' οὐκέτι, ‘I swore I would never again set foot on the sea, but stay on land, and be an emperor with my gold.’

οὐκέτι for μηκέτι is irregular; cf. Herond. vi. 93 δ δ' ἀμοσ' οὐκ ἀν εἰπεῖν μοι: Babrius, l. 6 δ δ' οὐ προδώσειν ἀμυνε.

πόδα θεῖναι: cf. A. Pal. v. 39:

ἢν γὰρ ἀπέλθω  
καὶ θῶ ἀπαξ ἵξω τὸν πόδα τῆς πόλεως.

For the aorist θεῖναι see Goodwin, *M. and T.*; Eurip. *H. F.* 746 οὔποτ' ἤλπισεν παθεῖν.

60. τῷ χρυσῷ βασιλεύσαν: cf. Plaut. *Rudens* 931, Gripus after his big find exclaims:

‘Navibus magnis mercaturam faciam: apud reges rex perhibebor.

... sed hic rex cum aceto pransurust et sale sine bono pulmento.’

61. ἔρειδε τὰν γνώμαν: probably ‘bring your judgement to bear on it,’ or more simply = προσέχε (τὸν νόον) as νόον προσέρεισα Λεάνθρω, *A. Pal.* v. 231; δύνιν ἀπερείδειν, *Lucian.* i. 259.

64. ἵνα δ' ἦν. The vision was like to the ‘thing that is not.’

65, 66. ἐλπὶς τῶν ὕπνων: in apposition to σύνις, ‘a mere hope of sleep.’

εἰ γάρ τα . . . , ‘For if perchance you will hunt thus in vain in sleep again, . . . you might die of hunger and of your golden dreams.’

μή θάντε: the construction is the independent use of μή, with subjunctive to express a polite affirmation. The stock example is *Plato, Gorgias* 462 c μή ἀγροκότερον γέ τὸ δληθὲς εἰπεῖν: cf. *Meno* 94 e. It is common in Homer, *Odyss.* v. 356; *Iliad* xviii. 8; *ib.* viii. 95 μή τις τοι φεύγοντι μεταφρένῳ ἐν δόρυ πῆγη. The difficulty with the usual order of the lines is that however we emend εἰ γάρ με, κ.τ.λ., ἐλπὶς τῶν ὕπνων remains unsatisfactory as an apodosis. (J. A. Hartung’s emendation is ingenious but too violent, εἰ γάρ ὑπάρ κνάσσον ἐπι μωρεῖς ταῦτα μάταιος ἐλπὶς τῶν ὕπνων, but ὑπάρ is not likely and μωρεῖς is a vox nihili.) With the order adopted in the text ἐλπὶς, in apposition to σύνις, may be paralleled by *Oppian, Pisc.* i. 36 ἐλπὶς δ’ οὐ σταθερή σαίνει φρένας ιύν’ ὄνευρος: and κενεάς ἐλπίσιν ὄνειρο-πολεῖν in *Adamantius, Dial. Cont. Marcionitas*, 842 B.

ἔτώσια . . . ματεύστε: cf. *Pind. P.* iii. 40 μεταμόνια θηρεύων ἀκράντοις ἐλπίσι.

## XXII (XX Ahrens).

The poem is a hymn to the Dioscuri, Castor and Polydeuces. Lines 1-26 form a prelude addressed to the two brothers. From that point the poem passes to narrative, relating first the encounter between Polydeuces and Amycus, king of the Bebryces, and secondly the fight between Castor and Lynceus for the possession of the daughters of Leucippus. The first episode is narrated also by *Ap. Rhod. Argon.* ii. *ad init.*, but in a tame manner altogether inferior to Theocritus. The second story was narrated in the old Epic, the *Cypria*, and in *Pindar, Nem. x.* Theocritus has in both stories differences of detail, which will be noted in their place.

The dialect is Epic, with a few Doric or new Greek forms intermixed. The MS. tradition is twofold for the latter part of the poem; and goes back to the two archetypes Φ<sup>m</sup> and Π (Introd. § 3). Up to l. 68 the poem is lacking in the MS. D, and hence we have only the Φ<sup>m</sup> tradition for this part. The two sources differ greatly; the Π tradition gives almost entirely Epic forms, Φ<sup>m</sup> a large admixture of Doric. The former is claimed as the better by Hiller (*Beiträge*, p. 77 *sqq.*) and the Epic forms were generally restored by Ahrens in his edition. Ziegler keeps the dorisms in ll. 1-26 only. See further Introd. § 1, pp. 29, 30. The Vocabulary contains many words new to Epic verse; e.g. εἰκῆ, παταγέω, βιθός, ἐρημάζω, κολοσσός, ποδεάν, πάκτης, προβολή, πίτυλος, ἀκριβής, ἐμφύλιος, δραιμός (vid. Legrand,

*Etude*, pp. 263, 264). On metrical points see Introd. p. 57. The symmetry which marks the pastoral poems is only occasionally apparent (e.g. ll. 156, 138, 23, 213, and in the dialogue 54 sqq.; *tid.* Introd.), and the periods are longer and more flowing.

2. φοβερὸν ἔρεθί<sub>καν</sub> are to be taken together: the infinitive depending on the adjective.

3. βούσσων λιδῶν: the leatheren cestus (*Verg. Aen. v*) which was wound round the hand and forearm more as a protection to the wearer in the delivery of swinging blows than to increase the weight of the blow.

5. Θεστιάς: cf. Eurip. *Iph. Aul.* 49. The father of Leda was Thestius the Aetolian. The adjective Θεστιάς is used like Βερεγεικέα in xv. 110; Ιησονίης, xxii. 31.

6 *sqq. σωτῆρας*. The 'Great Twin Brethren' lent their aid to those in distress on land and water. Cf. the well-known legend of the battle of Lake Regillus, and Horace, *Odes* iv. 8. 31:

'Clarum Tyndaridae sidus ab infimis  
Quassas eripiunt aequoribus rates.'

The whole passage is parallel to *h. hymn* 33 (*ἐις Διοσκούρους*):

σωτῆρας τέκε παῖδας ἐπιχθονίαν ἀνθρώπων  
ἀκυπόρων τε νεῶν, δτε τε στέρχωσιν δελλαι  
χειμέραι κατὰ πόντον ἀμείλιχον· οἱ δὲ ἀπὸ νηῶν  
εὐχόμενοι καλέουσι κόπους μεγάλου  
ἄρνεσσιν λευκοῦσιν, ἐπὶ ἀκρατήρια βάντες  
πρύμνης· τὴν δὲ ἀνεμός τε μέγας καὶ κῦμα θαλάσσης  
θῆκαν ὑποβρυχίην, οἱ δὲ ἐξαπίνης ἐφάνησαν  
ξουθῆσι πτερύγεσσι δὲ αἰθέρος ἀξαντες  
αὐτίκα δὲ ἀργαλέων ἀνέμων κατέπαυσαν δέλλας,  
κύματα δὲ ἐστόρεσαν λευκῆς ἀλὸς ἐν πελάγεσσι,  
ναύταις σήματα καλά, πόνου σβέσιν.

6. ἐπὶ ξυροῦ. A very old expression for a perilous position. The metaphor is apparently from a balance trembling how it will turn. Cf. Theognis, 557:

κίνδυνός τοι ἐπὶ ξυροῦ ἵσταται δεμῆς·  
ἀλλοτε πολλά ἔξεις, ἀλλοτε παυρότερα.

Simonides, 97 ἀκμᾶς ἐστακυῖαν ἐπὶ ξυροῦ 'Ελλάδα: *Iliad* x. 173:

πάντεσσιν ἐπὶ ξυροῦ ἵσταται δεμῆς  
ἡ μάλα λυγρὸς δλεθρος Ἀχαιοῖς ἡ διάνα.

8. οὐρανὸν ἔξανύοντα. 'stars setting and coming into the heavens.' ἔξανίω takes accus. of object reached; cf. Eurip. *Orest.* 1685 ἀστρῶν πόλον ἔξανύσας. The Vulgate could only be defended if we took οὐρανὸν as genit. of space in which—rising up (out of the sea) in the heaven. This would be exceedingly obscure. The rising or setting of constellations mark the seasons of the year (cf. Quint. *Smyrn.* vii. 310):

ἀστρα τά που μογεροῖσι πέλει δέος ἀνθράποισι  
δυόμεν' ἡ ἀνιόντα κατὰ πλατὺ κῦμα θαλάσσης).

Ships which sail despite the warning of the stars are said  
ἀστρα βιάζονται, ‘to set aside with violence the stars.’ Cf.  
Herod. ix. 41 τὰ σφάγια βιάζεσθαι.

11. ἐκ πρόφρονθαν: cf. *Iliad* viii. 19 ἐξ οὐρανούθεν: Theocr. xxv.  
180 οὐδὲ Ἐλίστην. Without ἐκ, i. 24; xvii. 28; vii. 80, &c.

13. ἄρματα πάντα, ‘all the tackle.’ Cf. generally Alcaeus,  
fr. 18.

18. αὐτοῖσιν ναύπρισιν. This use of the comitative dative  
with αὐτός, applied to *animate beings*, is Attic. Homer only has  
it of inanimate objects (*Iliad* xi. 699, &c.). The Alexandrian  
poets used it both with and without σύν: Ap. Rhod. i. 503:

τοταμοὶ κελάδοντες  
αὐτῆσιν νύμφησι καὶ ἔρητα πάντ' ἐγένοντο.

(Cf. Fritzsche, lat. ed.)

19. ἀπολήγοντ' (ἀπολήγουσι): for elision cf. Pind. *N.* iii. 7; Scolian of Hybrias τὸ δὲ μὴ τολμῶντ' ἔχειν δόρυν καὶ εἵφος. ο is counted long before the liquid λ: cf. xxii. 4, note.

21. ὅνων τῷ ἀνδρὶ μέσον, ‘and faintly shows the crib between  
the Ases showing that it is fair sailing.’ The constellation,  
which is only visible in very clear weather, is thus described  
by Aratus (892):

Σκέπτεο καὶ φάτνην ἡ μὲν τῷ δλίγηρ εἰκῦνα  
ἀχλῶι βορραῖη ὑπὸ Καρκίνῳ ἡγηλάζει  
ἄμφι δέ μν τὸν λεπτά φαινόμενον φορέονται  
ἀστέρες . . .  
εἰς μὲν πᾶρ Βορέαον νότῳ δὲ ἐπικέκλιται ἀλλος  
καὶ τοι μὲν καλέονται Ὁοι μέσην δέ τε Φάτνη.

ἀνδρὶ μέσον: cf. xiv. 9; with genit. Hesiod, *Scut.* 209 ἀν  
μέσον αὐτοῦ.

22. τὰ πρὸς πλόον. The use of article with adverb equivalent  
= a noun is not Homeric. First in Hesiod, *Erg.* 364, 365 τὸ  
θύρων: Monro, *H. G.* § 264. For πρὸς cf. Isocr. 45 εἴ τῶν πρὸς  
τὸν πόλεμον.

25. πράτον belongs to both substantives; cf. x. 35, note; A. Pal. vii. 31 κάρμον καὶ πάσης κοίρανε πανυχίδος.

27. ἄρα marks the transition to the main narrative; cf.  
xviii. 7. In xxiv. 50 it is resumptive; xxiv. 46 it marks a  
further detail in the narrative (cf. xxii. 12). Cf. xviii. 1, note.

29. Βέβρικας: a tribe on the coastland of Bithynia. In  
Ap. Rhod. loc. cit. the Bebryclans are placed on the Propontis,  
and the adventure takes place before the passing of the  
Symplegades.

33. πυρέα, ‘firesticks’; Lucian, *V. H.* i. 32 αὐτοὶ δὲ τὰ πυρέα  
συντρίψαντες καὶ δακανάντες δεῖπνον ἐποιούμεθα.

34. δὲ τοιςωπός: cf. vi. 1; xv. 58, note; xxii. 140.

35. ἔρημάσσοκον, ‘were left alone.’

37. λισσάς: a feminine form of λισσός, ‘smooth.’ These  
feminines are formed in great numbers by Alexandrian and  
later writers: δογάς (Theocr. xxiv. 95); ἔρημάς (Nonnus);  
λισσάς, ἀγυάς (Aratus); λεπάς (Theocr. i. 40); περθάς (*Epit.*

*Bion.*; θαλυσάς (vii. 31); ἑρημάς (*Manetho*); φωλάς (i. 115); λιμνάς (v. 17), &c. See Rutherford (*Babrius*), p. 82.

39. λάλλαι, 'pebbles.'

ἴνδαλλοντο, 'were like.'

40. ἐκ βυθοῦ not ἐν βυθῷ because the pebbles gleam from the bottom of the pool; cf. the description of *Aretusa* in *Lucian, Dial. Marin.* 3 διανγίς τέ ἔστι καὶ διὰ καθαροῦ ἀναβλύζει καὶ τὸ ὄντωρ ἐπιπρέπει ταῖς ψήφισιν δλον ὑπὲρ αὐτῶν φανόμενον ἀργυροειδές.

44. ἐνδιάσκε, 'dwelt beneath the open sky.' The description of the place and of Amycus is modelled on *Odyss.* ix. 184 *sqq.*:

περὶ δ' αὐλὴ  
ἴνηλὴ δέδμητο κατωρυχέεσσι λίθοισι  
μακρῆσιν τε πίτυσιν οἵτε δρυσὶν ἴψικόμοισιν.  
ἐνθα δ' ἀνὴρ ἐνίαυε πελάριος, διὰ τε μῆλα  
οἶος ποιμαίνεσκεν ἀπόπροθεν . . .  
καὶ γάρ θαῦμ' ἐτέτυκτο πελάριον, οὐδὲ ἐφύει  
ἀνδρί γε σιτοφάγῳ, ἀλλὰ βίφιον ἀλήνετι.

49. πέτροι δλοίστροχοι, 'rounded stones.' Theocritus uses the Attic form for the Homeric δλοοίστροχοι (deriv. from root *volu*, 'to roll'; see Vaniček, vol. ii. p. 916); cf. the description of a statue of an athlete, *A. Pal.* ii. 235:

ἀμφὶ δὲ πυκνοῖς  
μνιῶνες μελέεσσιν ἀνοιδάνοντο ταθέντες  
τρηχαλέοι δοιοὶ δὲ συνισταμένοι παλαμάν  
εύρεται ἐσφήκαντο βραχίονες ἡύτε πέτραι·  
καὶ παχὺς ἀλκηντη τένων ἐπανίστατο νάτφι,  
αὐχένος εὐγνάπτιοι περὶ πλατύν αὐλὸν ἀνέρπαν.

And for general sense cf. Tennyson's description of the sleeping Geraint.

52. ἅκρων . . . ποδεώνων, 'a lion skin suspended by the claws.' For ἐκ cf. *Bion*, v. 2 ἐκ χειρὸς ἄγουσα: more usually of the object on which a thing is hung, ἐκ τῶν δένδρων τινὲς ἀπῆγοντο, *Thucyd.* iii. 81. 2.

55. χαίρω πᾶς: cf. *Aesch. Agam.* 538:

Χ. κῆρυξ Ἀχαιῶν χαίρε τῶν ἀπὸ στρατοῦ.

Κ. χαίρω.

*Soph. O. T.* 596 τὸν πᾶσι χαίρω = 'now I bid hail by all.'

μή: generic; any men whom I have not seen before.

56. μῆτρ' ἀδίκους μῆτρ' ἐξ ἀδίκων: cf. *Lysias*, x. 23 βελτίων καὶ ἐξ βελτίων: *Arist. Frogs* 731 πονηροῦς κάκος πονηρῶν.

φάθι λεύσσειν, 'deem not that you see'; much more emphatic than the simple negation οὐ λεύσσεις. So *Soph. Elect.* 9 φάσκειν Μυκήνας τὰς πολυχύσσους δρᾶν.

59. τῆς σῆς . . . ἐπιβαίνω: sc. χάρης: cf. v. 61; 'I do not trespass on your land,' i.e. the interference is not of my seeking, and if you choose to obtrude you must take me as you find me.

60. ἔλθοις: in answer to οὐκ ἐπιβαίνω. The optative expresses a wish: 'Come; and tasting my hospitality return.'

61. τά τ' ἐξ ἡμέν: properly ‘what should proceed from me.’ But little more than έγώ; cf. iii. 27; Isocr. 39 ε ἀν τὰ παρ’ ὑμῶν ἴνηρέτηται: Soph. O. C. 1628 πάλαι δὴ τάπεδ σοῦ βραδύνεται: Arist. Them. 1170 τὰ μὲν παρ’ ἡμῶν ἴσθι σοι πεπεισμένα.

ἐν ἔτοιμῳ = ἔτοιμα: cf. xxii. 212; Antiphon, cxxx. 4 τὰ ἐν ἀδήλωφ δύντα: Thucyd. ii. 53 τὸ δόσιο: Eurip. Her. 806 τοῦτ’ οὖν ἐν αἰσχρῷ θέμενος. So in Latin, Livy, iii. 65 ‘in difficili’ = ‘difficult’; cf. xxii. 148, note.

63. τέρσει. The sense requires a present, so we should recognize here an active form of the Homeric τέρσεται: Hesych. has τέρσει ἔγναιει: Liddell and Scott treat τέρσει as a future, but without just ground. The sense is ‘you shall know of that if you are parched with thirst’ (Hartung).

65–67. Reiske’s assignment of these lines to Amycus and Polydeuces in turn leaves δύματα δ’ δρθός inexplicable and without grammatical connexion.

πυγμάχος refers to the stand up boxing; ποσσοί θεών to the scrimmage of the Pancratium of which Philostratus writes—*Imag.* ii. 6—δεῖ δὲ αὐτοῖς καὶ τέχνης εἰς τὸ ἄλλους ἄγχειν οἱ δὲ αὐτοὶ καὶ σφυρῷ προσπαλαιώνονται καὶ τὴν χείρα στρεβλοῦνται προσόντος τοῦ παιένι καὶ ἐνάλλεσθαι τοντὶ γάρ τοῦ παγκρατίζειν ἔργα πλήν τοῦ δάκνειν καὶ δρύττειν, and *ibidem* δεῖ γάρ οὐτιασμῶν . . . καὶ συμπλοκῶν. Now δύματα δ’ δρθός cannot refer to this, but obviously suits boxing (πυγμάχος). δύμασι δρθοῖς (Paley) is useless; δύματα δ’ δρθά (Juntine) requires ή and not δεῖ, and has no construction; Hartung’s δύμασι δ’ ἀρθρα makes an exceedingly harsh ‘zeugma’; θεών is not applicable to the second clause, and δύμασι and ποσσοί can hardly be made coordinate. I do not understand Kynaston’s note; ‘there is possibly some reference to “gouging.”’ Philostratus—as quoted above—says expressly that this was barred. I therefore give δύματα δ’ δρθός and the following line to Amycus and read γ’ for δ’. The dialogue then runs:

*Amyc.* Put up your hands, man against man.

*Polyd.* Boxing or tripping?

*Amyc.* Nay, eye to eye. Lay yourself out, and do not spare your tricks.

μὴ φείδεο: cf. Pind. Isth. vi. 50 σφετέρας δ’ οὐ φείσατο χερσὶν βαρυφθόγγοι νευρᾶς.

χείρας δειρον: cf. Odys. xviii. 89; Ap. Rhod. ii. 14 πρὸν χείρεσσιν ἐμῆσι ἐάς διὰ χείρας δειραί.

σφετέρης: cf. x. 2, note.

69. οὐ γυνίς ἔν, ε.τ.λ., ‘no weakling is he, and shall be called “The Boxer.”’ On the reading see Hiller, *Beiträge*, p. 54.

δ τόκτης. For the article with the predicate cf. Aeschin. i. 131 δ Βάταλος προσαγορεύεται: Id. ii. 167 τὸν καλὸν στρατιώτην ἐμὲ ἀνόμασαν.

71. σὸς μὲν ἔγώ: sc. κεκλήσομαι αἴκε κρατήσεις. For ellipsis cf. xv. 144.

72. κυδούμοι, ‘fights’ (Liddell and Scott). If this is right we have here an example of that exaggeration in the use of words which becomes frequent in a declining state of language, e.g. in Oppian, μέλη γλίβατα for μεγάλα, v. 66; χάος for σκότος,

v. 52. *εῦρως* = 'cistern,' Babrius, 120 (cf. Rutherford, *ad loc.* and p. lx of his introduction). But we ought probably to keep to the old meaning = 'battle-cry' here (? 'cock-a-whoop'). For the sense cf. Ar. *Birds* 70 Θε. δρυς ἔγαγε δοῦλος. *Εν. ἡττήθης τὼς ἀλεκτρύνος;* The beaten bird was called δοῦλος.

74. *μαχεσσαίμεσθα*: cf. xvi. 67, note.

77. *άει*: apparently with *κομόωντες*: cf. ii. 137; vii. 33; xiii. 56; xvii. 107, where words are similarly displaced.

80. *ἐκπρόναντο*, 'bound themselves about' or 'had got themselves bound,' since this was the office of the squires; cf. *Odyss.* xviii. 76 δρηστῆρες ἄγον ζώσαντες ἀνάγκη: *Ap. Rhod.* ii. 62; *Iliad* xxiii. 681.

82. *σύναγον* must be taken intransitively (*vid. Liddell and Scott*); contrast *Odyss.* xviii. 89 ἐς μέσσον δ' ἄναγον τὰ δ' ἀμφω χήρας ἀνέσχον. Wakefield reads πνέοντας, but this makes σφέσι in l. 83 very obscure.

*φόνον . . . πνέοντες*: cf. xxv. 137; *Quint. Smyrn.* xi. 10 δλοδυ πνείουσαι δλεθρον.

84. *λάθος*, 'which should get'; delib. optative, *Ap. Rhod.* i. 1154:

Ἐνθ' ἔρις ἀνδρα ἔκαστον δριστήρων δρύθυνεν,  
δοτις ἀπολήξει πανύστατος.

90. *πολὺς δ'* ἐπίκειτο, 'lunged heavily, head down.'

*πολύς*: Aesch. *Choer.* 36 φόβος βαρὺς πίνων, &c.

92. *Θαρσύνεσκον*: *Quint. Smyrn.* imitates the passage (iv. 339):

μέγα δ' ἵαχον ἔνθα καὶ ἔνθα  
λαοὶ ἐποτρύνοντες ἐρισθενάν μένος ἀνδρῶν  
μῆξαι ἐν αἵματι χεῖρας.

94. *Τίτυρ*: see *Odyss.* xi. 577.

96. *ἀμφοτέρησιν*: cf. vii. 157. Note the quick dactylic character of these lines, and contrast the slow movement of l. 98.

98. *ἔστη*: sc. Amycus.

*πληγαῖς μεθύνων*: cf. *Odyss.* xviii. 240:

Ἴρος . . .  
ἥσται νευστάχων κεφαλῆ, μεθύοντι ἐσικάτ,  
οὐδὲ δρὸς στῆναι δύναται ποσίν.

99. *κελάθησαν*, 'shouted in applause,' *Iliad* xxiii. 869.

100. *Ἐλκεα λυγρά*: Homeric; *Iliad* xix. 49.

102. *ἐπώσια . . . προδεικνύς*, 'with feint blows'; cf. *Verg. Aen.*

v. 376.

104. *ἡλασε*: intrans. 'drave with his fist'; cf. *Ap. Rhod.* ii. 108:

τοῦ δ' ἀσσον ἴόντος  
δεξιερῆ σκαῆς ὑπὲρ δφρός ἡλασε χειρί.

*Quint. Smyrn.* iv. 358:

τὸν δ' ἀρα Θησέος νίδιον ἐν δέθλῳ  
πολλάκις ἐς κενεδύ κρατερᾶς χέρας ἰθύνεσθαι  
θῆκε· καὶ ἕδρείρσι δαπτηήζας ἐκάτερθε  
χεῖρας, ἐς δφρά τέλφεν ἐπάλμενος ἄχρις ἱκέσθαι  
δστέον.

107. δραμέντος : gen. absol. with subj. unexpressed ; cf. xiv. 18 ; Soph. O. T. 629 οὐτοι κακῶν γ' ἀρχοντος.

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(C. Hartung καὶ ἔφοι αὐχένος—a physical impossibility.)

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μελλογάμω, 'soon to be bridegrooms.'

141. τύμβον: cf. Pind. *N. x.* 124 ἡλθε Λήδας πᾶς διώκων· τοι δὲ  
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ἔντα στάθεν τύμβῳ σχεδὸν πατρῷοι.

142. ἐπ' ἀλλήλοισιν δρουσαν: Homeric ending; *Iliad* xiv. 41.

145. ἐπὶ νύμφαις . . . χαλεποῖ; ‘why are ye sternly set to gain another’s bride?’

ἐπί: cf. i. 49.

148. ἐν δρκῷ =δρκαιος: cf. Lucian, *Tox.* 22 ἐν παιδιᾷ τὸ πρᾶγμα ἐποιοῦντο: Euenus, i. 2 οὐκέτε τοῦτ’ ἐν ἔθει. Cf. Thucyd. ii. 64; Hypereides, *Eux.* xxxvi. 25 ἐὰν τὰ γεγονότα ἐν ἀδικήματι ψηφίσησθε εἴναι. So probably the difficult phrase, Eurip. *Bacchae* 860:

Διόνυσον δὲ πέφυκεν ἐν τέλει θεὸς  
δεινότατος ἀνθρώποισι δὲ ἡπάτατος.

(ἐν τέλει = τέλειος.)

150. Meineke, Ahrens, and Ziegler reject the line altogether, regarding it as a weak supplement to δῶροι in l. 151 (*βουσί* dat. instr. with παρεργάφασθε); hardly necessary. The circumstances of the story as given here seem to be—the Dioscuri had made an expedition into Arcadia with Idas and Lynceus; a quarrel arising over the division of the loot the Dioscuri seized the portion which belonged to the sons of Aphareus, and offered it to Leucippus, who in return gave them his daughters previously espoused to Idas and Lynceus (Renier). According to the common version the Dioscuri were already married to the daughters of Leucippus, and being taunted by their cousins for giving no dowry stole the cattle of Aphareus and made a present of it to Leucippus (Schol. *Lycophr.* 548).

156. πολλὴ, ‘large’; cf. Plato, *Phaedo* 78 a; Charito, γ. vi. 2 πολλὴ γῆρας ἡ Ασία.

159. τοκίσσων. Theocritus uses the Epic and Ionic forms of nouns in -eūs indifferently; cf. ἀριστέες, xviii. 17; ιωήσσαι, xxiv. 128; Δωριέσσαι, xv. 93; βασιλῆες, xvii. 74, &c.

ὑπό, ‘under the dominion of’; *Odyss.* vii. 68 δσσαι νῦν τε γυναῖκες ὑπ’ ἀνδράσιν οἰκον ἔχουσι: Ap. Rhod. i. 270 ὑπὸ μητριῆς βίοτον βαρὺν ἡγηλάζει.

164. ἄνωθεν: cf. vii. 5.

165. πρὸς τέλος ἔλθειν, ‘to come to completion’; Megara, 99 ἀφίκετο πρὸς τέλος ἔργου.

167. ἴσκον, ‘I said.’ This verb (*ἴσκω*, shortened form of *ἴσσω*) is among the many which the Alexandrian poets used in a new sense. In Homer it means ‘to make like’ (e.g. *Odyss.* iv. 279), or ‘to conjecture.’ In Ap. Rhod. frequently = ‘he said,’ after reporting a speech; e.g. ii. 240 ἴσκεν Ἀγγυνορίδης. ‘So spake Ag.’ Homer, *Odyss.* xxii. 31 probably = ‘surmised.’ See Buttmann, *Lexil.* p. 276 *sqq.*

168. φέρετο . . . πνοιῇ ἔχοντα: cf. ii. 7, note; *Odyss.* viii. 408:

Ἐπος δὲ εἰ πέρ τι βέβακται  
δεινὸν ἄφαρ τὸ φέρειν ἀναρπάξασαι δελλαι.

Statius, *Achill.* i. 285 ‘irrita ventosae rapiebant verba procellae’; Quint. *Smyrn.* xiv. 381:

εὐχωλαῖ δὲ δέμεοισι μίγεν καὶ ἀπόπροθι νηῶν  
μαφιδίως νεφέσσοι καὶ ἡέρι συμφορέοντο.

170. ἐκ πατρός, ‘on our father’s side.’ Aphareus and Tyndareus were brothers.

172. νεῦκος . . . δρόμιον: *Iliad* iv. 444.

ἔγχει λούσαι, 'to bathe our spears in blood'; cf. Simonides, 143 τόξα . . . Περσῶν αἴματι λουσάμενα: Callim. iv. 95 ταχινός σε κικῆσσομαι αἴματι λουσαν τόξον ἔμον.

173. δραμος ἄρδε, 'my kinsman.' Nothing is gained by the conjecture ἔστι.

178. ἄλλοι: the survivors of the fight.

181. θεὸς . . . θήρευ: Homeric; *Iliad* iv. 363 τὰ δὲ πάντα θεοὶ μεταράνια θεῖεν.

183. ἐς μάστον: cf. v. 83.

184. ὑπ' ἀσπίδος δύνυγα: cf. Quint. Smyrn. i. 158 δοιοὺς εἰλέτ' ἀκοντας ὑπ' ἀσπίδα. The shield is held to guard the body, while the spear shows under its edge.

187. πόνον εἶχον: cf. vii. 139.

εἰ τούτη τι: cf. Hesiod, *Scut.* 334:

ἔνθα κε γυμνωθέντα σάκευς ὑπὸ δαιδαλέοιο  
δφθαλμοῖσιν ἰδεῖς, ἔνθ' οὐτάμεν.

Theocritus may have had in mind the spirited account of the duel in Eurip. *Phoen.* 1356 foll.; cf. *ib.* 1382:

ἡσσον δὲ λόγχας' ἀλλ' ὑφίσανον κύκλοις  
ὅπος σιδηρος ἔξολοισθάνοι μάτην.  
εἰ δ' ὅμηρος ὑπερσχόν ἵνος ἄτερος μάθοι  
λόγχην ἐνώμα στόματι, προφθῆται θέλων.

190. ἴνι. For *i* lengthened in this position cf. *Iliad* x. 254.

191. ἄσορ. The singular should be retained against the conjectured ἄσορ' (Musurus); cf. vi. 2, note.

192. ἡρωή: the same ending, *Iliad* xvii. 761.

194. ἀκριβῆς δύμασι: Ap. Rhod. i. 153:

Λυγκεὺς δὲ καὶ δευτάτοις ἱκέκαστο  
δύμασιν εἰ ἐτέον γε πέλει κλέος ἀνέρα κείνον  
ρηδίων καὶ νέρθε κατὰ χθονὸς αὐγάζεσθαι.

195. φοίνικα δ' ὅσον, 'the point touched but the crimson crest.'

ὅσον, 'just,' a developed meaning of the word. Originally it is used with words expressing distance or amount in a strictly comparative sense; cf. Arist. *Thesm.* 746:

Μ. πόσ' ἔτη δὲ γέγονε; τρεῖς χόβας ἢ τέτταρας;  
Χ. σχεδὸν τοσοῦτον χώσον ἐκ Διονυσίων.

('as much as from the D. to now'); *Iliad* ix. 354 ἀλλ' ὅσον ἐσ Σκαιάς τε πύλας καὶ φρυγὸν ἵκανεν ('as far as to the Scaean gates,' i.e. and no further): cf. Arist. *Vespae* 213 τί οὐκ ἀπεκομῆθημεν ὅσον ὅσον στίλην; ('just, just a wink'). So here. From this it acquires the meaning of 'as much and no more,' 'just,' and is used with less definite expression: Theocr. xxv. 73; Ap. Rhod. iv. 1269:

οἰόθι δ' ἄλμη  
ἀπλοος εἰλεῖται γάῖης ὑπερ ὅσον ἔχουσα

('just covering the land'). So finally δῶσον οὐ (= 'all but,' 'just not'); δῶσον δῆῃ, Polyb. ii. 4. 4. Contrast the use noted in l. 45.

196, 197. τοῦ μέν. Construe τοῦ μὲν ἐπὶ σκαιὸν γάρ φάσγανος φέροντος ἀκρηγού χάρα ἐκάλουσεν.

199. τόθι, 'where'; Pindar and Alexandrian, not Homer (τόθι τε, Mimnermus, xi. 5). Pindar has τόσσον as relative (*N.* iv. 8). The Alexandrians use the τ-*forms* freely: τόσσον, τόφρα, τόθεν, Callim.; τίσιν, Ap. Rhod.; τότε, Nicander, Alex. 608 (al. ὅτε).

201. δέσι: Pind. *N.* x. 131 ἔφορμαθεῖς δ' ἄρ' ἀκούτη θοῷ δέλασε Δηγκέτος ἐν πλευραῖς χαλάσι: cf. *Iliad* v. 80.

204. βαρὺς . . . νόνος: Vergil, *Aen.* x. 745 'oli dura quies oculos et ferreus urget somnus'; *Iliad* v. 82:

τὸν δέ κατ' ὅσσε  
ἔλλαβε πορφύρεος θάνατος.

205. τὸν δέλλον (= τὸν ἔτερον, cf. vii. 36): Idas. Laocoossa is the mother of Idas and Lynceus.

207. στήλην . . . ἀναρρίξας: Pind. *N.* x. 125:

ἔνθεν ἀρπάζαντες δίγαλμ' Ἀΐδα, φεστὸν πέτρον,  
ἔμβαλον στέρνην Πολυδεύκεος.

211. κεραυνῷ: Pind. loc. cit. 132:

Ζεὺς δ' ἐτ' Ἰδα πυρφόρων πλᾶ-  
ξε φολόεντα κεραυνόν.  
ἄμα δ' ἐκαίστη ἐρῆ-  
μοι χαλεπὰ δ' ἐρις ἀνθρώποις δύμλειν κρεσσόνων.

212. ἐν θλαφρῷ: cf. v. 61, note.

214. χαίρετε: cf. xv. ad fin.; xvii. ad fin. Theocritus expands somewhat the formal ending to the old Homeric hymns, adding a more elaborate epilogue.

215. δέ τε: cf. i. 83.

πέμποντε: cf. v. 124.

220. πύργον ἀντῆι, 'a pillar against the onset.' For the genitive of Soph. O. T. 1200 θανάτον πύργος ἀνέστρα: Eurip. *Medea* 1322 ἔρυμα πολεμίας χερός: Pindar, *Ol.* ii. 146, calls Hector Τρόφας δμαχον κίονα.

222. οἶκος ὑπάρχει, 'as my store supplies' (ὡς, cf. *Odyss.* xxii. 344). Gericke (*Rh. Mus.* 43) would read οἴμος: cf. *Bacchyl.* v. 31:

ἴμοι μυρία παντῆ κέλευθος  
ὑμετέραν δρετὰν ὑμεῖν.

*Id. xix.* Ι πάρεστι μυρία κέλευθος ἀμβροσίων μελέαν.

### XXIII.

On authorship see Introd. § 2. It is difficult to understand how any critic could attribute this, worst of all poems, to Theocritus. Like xix, xx, xxi, it is preserved only in the Φ group of MSS., and the text is exceedingly corrupt.

τ. πολύφιλτρος, 'love-sick.' φίλτρον in late poets = love; Moschus, vii. 8 ποταμὸν δὰ φίλτρον ἔρως ἐδίδαξε κολυμβῆν.

α. οὐκέθ' ὅμοιος. The force of οὐκέτι is 'up to a certain point he was good, beyond that no longer . . .': cf. Hesiod, *Scut.* 50 δῦνυμάσσε τείνατο παιδεῖ οὐκέθ' ὅμιλος φρονέοντε (Paley, *ad loc.*). Meineke compares Menander (*Frag. Com.* iv. p. 164):

τὰ δυσχερῆ τε καὶ τὰ λυπήσοντά σε  
δρᾶς ἐν αὐτῷ τὰ δ' ἀγάθ' οὐκέτι βλέπεις.

The line may be an imitation of Bion, x. (Herm.) 4 ἄγριον ἀστοργον μορφᾶ νόον οὐδὲν ὅμοιον.

5. ποτικάρδια: adjct. for adverbial expression; 'in the heart.'

7. τῶν πυρσῶν, 'love's fires'; Musaeus, 90 πυρὸς ἔραταιν.  
ἀμάρυγμα, 'quiver.'

8. ρόδομάλον (Vulg.) is a doubtful word, whether we take it as 'a rosy apple' (i. e. presents), or 'rosy cheeks.' ρόδα μάλαν (Ahrens) neatly completes the description, 'there was no quiver of the lip, or bright flash of the eye, or roses blushing on the cheek.' Cf. Bion, i. 11 καὶ τὸ ρύδον φεύγει τῷ χείλεος.

10, 11. Cf. Callim. vi. 50:

τὰν δ' ἀρ' ὑποβλέψας χαλεπάτερον ἦὲ κυναγδὺ<sup>ν</sup>  
ἄρεσιν ἐν Τμάρουσιν ὑποβλέπει ἄνδρα λέανα.

The subjunctive ὑπόπτεύρσι is used in simile according to Homeric syntax; Monro, *H. G.* § 285. 3 (a); *Iliad* v. 161.

11. οὕτως πάντ' ἵποια, 'so he acted in all things towards the man'; but this can hardly be right. πάντα ποιεῖν =to leave nothing undone. The sense would require οὕτως εἰχε. No satisfactory emendation has been proposed (οὕτως ὑπόπτευεν πάντα βροτόν, Graefe; παπταῖνει ποτιῶν βροτόν, Keibel; ἀντάπει ποτί, Meineke; οὕτως πάντ' ἔνδει ποτί, 'so was he minded in all things').

12. εἰχε γάρ δύκον, 'for he possessed self-conceit'; cf. δὲ τῶν ὑπεροπτικῶν δύκος, Isocr. 8 d. The MSS. εἰχεν δνάγκαν could only mean 'he suffered constraint,' and is senseless. Meineke, followed by subsequent editors, reads βλέπεις εἰχον δνάγκας, hardly translateable. Ahrens commends this because the translation of Divus (1539) has 'oculi gravem visum habebant necessitate,' and Ahrens held that Divus used a now lost MS. of good character: but see Hiller, *Beitr.* p. 15, note 3. Divus obviously took βλέπειν as a noun and made what he could of δνάγκας (εἴποτ' ἀπάντη, Fritzsche). δύκον prepares the way for χολῆ in l. 13.

13, 14. 'His colour fled clothed in angry insult.'

τῶς δρῆς is defining genitive.

περικείμενος: *vñd.* Liddell and Scott; and add *A. Pal.* xi. 38 πῖνε καὶ ἴσθιε καὶ περικείσο ἄνθεα.

15. Cf. *A. Pal.* v. 255:

ὑβρις ἔρωτας ἔλυσε· μάτην ὅδε μῦθος ἀλάται·  
ὑβρις ἔμην ἔρεθει μᾶλλον ἔρωμανίην.

16. Apparently imitated by Ovid, *Met.* xiv. 701:

‘Postquam ratione furorem  
Vincere non potuit supplex ad limina venit’;

and *ib.* 716:

‘Non tulit impatiens longi tormenta doloris  
Iphis et ante fores haec verba novissima dixit.’

21. οὐκέτι πάρ σὲ . . . ἔθελω, ‘I will not move to you’; *sc.* βαδίζειν. Others read γάρ σε (from Junt.), construing ἔθελω with direct accus., a late use: *A. Pal.* vii. 98 (Meleager) οὐκ ἔθελω χαρίδαμον.

22. λύγης κεχολωμένος, ‘enraged by reason of my grief’ (not ‘propter iniurias tuas’ as Meineke). The genit. λύγης is causal as τῆσδ’ ἀπάγης κοτάων, *Iliad* iv. 168 (Krüger, ii. 47. 21).

ἀλλὰ βαδίζει, ‘but I go where the story holds there is a common road (of death), where there is that medicine for love—forgetfulness.’

24. φάρμακον: cf. *A. Pal.* v. 220 φάρμακον ἀμφότεροις ἔψος ἔσσεται.

26. χόλον: referring back to 1. 22 κεχολωμένος. The Juntine reading πόθον has been too readily accepted.

31. Haupt rejects this line and the preceding. The couplet is certainly a mere tautology of ll. 28, 29. The expression of the lines is clumsy at the best: ‘White is the lily, it fades when it falls (droops?); white is the snow, and melts when it has sprinkled’ (*άσσων*). For the meaningless παχθῆ of l. 31 Boissonade conjectures φλεγχθῆ: J. A. Hartung *πίπτει* with ἐπανθῆ in l. 30, ‘alii alia.’ The line seems to be modelled on *Odyss.* xix. 206 χιῶν ἦντ’ Εὔρος κατέπτειν ἐπήν Ζέφυρος καταχένη.

33. δωνίκα . . . φιλάσσει: cf. xxiv. 85.

38. ἐπισπένδας: *A. Pal.* viii. 192 ἀλλ’ ἵρεια γε δάκρυ’ ἐπισπένδων: *ib.* vii. 220.

40. τὸ δ’ αὖ πύματόν με φίλασσον: from Bion, i. 45.

42. οὐ δύναμαι λυπεῖν σε, ‘I cannot vex you: you will reconcile me with your kiss.’ A syllable is lost in the MSS.: Paley’s λυπεῖν is perhaps the best of many conjectures: Ahrens’ σίνειν would be a perfect emendation if the active voice for σίνομαι were ever found, CINEIN by haplography becoming ΕΙV. μυσεῖν (Madvig) is also possible.

43. χῶμα δέ . . ., ‘and pile me up some mound that shall hide my love.’ κοιλανον (the Vulgate lectio) is quite absurd. Possibly κύδειν τό is the original; *vid.* crit. note. The corruption οι—η is common in late texts, the two sounds being pronounced alike. The text of Theocritus affords a good number of cases of this itacism and consequent corruption; *vid.* xxiii. 16; v. 129 κέονται, ρ; κέοντι, κ; καίοντι, ε: xxv. 80 εῑ οι—είη, ε: xxiii. 52 ἐκοιλισεν, Φ.

44. There is possibly an imitation of this passage in Charito, *E.* x; Chaereas, about to hang himself, *loguitur*: αἰτοῦμαι σε χάριν τελευταίαν· δταν δποθάνω πρόσελθε μοι τῷ νεκρῷ καὶ εἰ μὲν δύνασαι κλαύσον, εἰπὲ δὲ προσκύψασα τῷ στήλῃ· οἴχῃ Χαιρέα νῦν δληθῶς.

47. δέδωπόρε. Addresses to the passer-by are of constant occurrence in Greek sepulchral inscriptions; Theocr. *Epig.* ix. 19; *A. Pal.* vii. 452, &c.

49, 50. λίθον εἷλκεν, κ. τ. λ., ‘he dragged a stone and leaning it—the dreadful stone—against the wall, high as the middle of the doorway, fastened therefrom the fine cord, and placed the noose about his neck.’

οὐδῶν: properly the threshold, here the doorposts and lintel.

ἀπ' αὐτῶν: sc. οὐδῶν.

ἄπτετο: cf. *Odyss.* xi. 278 ἀμφαένη βρόχον αἰπὺν ἀφ' ἵψηλοιο μελάθρου.

[For λίθον in l. 50 Ahrens conjectures λίνον, unnecessary. For ἀπ' αὐτῶν or ἀπ' αὐτοῦ, Voss ἄγαθεν.]

54. οὐδὲ ἐλυγίχθη: so one MS. corrected; ἐτυλίχθη, Φ; neither is very likely. Υστυφελίχθη, ‘was amazed’; Nicet. Eugen. v. 286 ὑστυφελίχθη τῇ θέᾳ τοῦ σατράπου.

55. νέον φόνον: ‘caedes modo patrata’ (Wuestemann).

ἀλλ' ἐπὶ νεκρῷ εἴματα, κ. τ. λ. Paley keeps this, and explains ‘defiled his robes by touching the corpse’; so Wuestemann. But it is not the garment but the man that is defiled by such contact, and the text is undoubtedly corrupt. Meineke conjectures οὐδὲ ἐπὶ . . . κάλ' ἐπίαλεν, referring to v. 39 (possibly ἐπὶ νεκρῷ εἴματι πᾶς ἔμαλεν').

57. ἐπεμάλετο, ‘made for’; δρέαν ἐπεμάλετο, Aratus, 127.

58. τὸν θεόν: sc. Ἔρως, i.e. a statue of the god standing by the bath.

59. ἰστατο, ‘he stood on the stone base looking to the water.’ The construction is defended by *Iliad* xiv. 154 στᾶσ' ἐξ Οὐλύμπωοι διδὸς βίου, ‘standing looking from Olympus’; Soph. *Antig.* 411 καθήμεθ' ἀκρων ἐκ πάγων ὑπῆγεμοι.

#### XXIV.

This poem narrates the story of the infant Heracles strangling the serpents which were sent by Hera to destroy him. As in the other narrative poems the setting is domestic rather than heroic (see Introd. p. 29; Legrand, *Étude*, p. 185). The story was well known in literature (cf. Pindar, *N.* i), and supplies a frequent subject to art. The device of Heracles and the serpents appears on the coins of (1) Thebes; (2) the alliance of Samos, Ephesus, Rhodes, Cnidus, &c.; (3) Croton and the South Italian league; cf. note on *Id.* iv. 32. In painting the best known is a fresco of Pompeii; on the right is Zeus; in the centre Alcmene, terror-struck; on the left a slave; Heracles is a well-grown child, and is represented not in his cradle but kneeling (see *Journ. Hellen. Studies*, vol. xvi. p. 143 *sqq.*). There was a painting by Zeuxis on the same subject, Pliny, *N. H.* xxxv. 63 ‘magnificus est et Iuppiter eius in throno adstantibus deis et Hercules infans dracones strangulans, Alcmena matre coram parente et Amphitryone.’ The dialect, Doric with a few Epic forms intermixed (*πόκα* 1, *φαμένα* 10,

*ἄμος* 11, &c.; but *τούς* 10 not *τάς*, &c.). On authenticity see Introd. § 3.

4. Πτεραλάου: king of the island Taphos. He was destined to be deathless so long as he kept from hurt his strange gold hair, but being robbed of this by his daughter Comaetho—the Delilah of the story—fell an easy victim to Amphitryo in war.

6. *ἀπτομένα . . . κεφαλᾶς*, ‘laying her hand on their heads.’

7. *έγέρσιμον ὄννον*, ‘sleep to wake again’; contrast iii. 49, and *εὐ μάλα μαρδὸν ἀτέρμονα τήγμετον ὄννον* (*Epit. Bion*). Observe the beautiful melody of these three lines; the crooning sound of the open vowel in the first two, the rounded refrain of the last with its repeated *ἄλβιον* and rhyming halves.

9. *ἄω* is accus. of ‘motion to’; cf. i. 140.

11. *ἄμος δέ*, ‘when the Bear swings to his midnight setting opposite to Orion, who just shows his mighty shoulder in the sky.’ Orion’s shoulder is just above the horizon at midnight in the middle of September (in Lat. 35° N.); cf. Aratus, 584:

ἄς οἱ μὲν (Corona, Piscis, Bootes) δύνουσιν, δ' δ' ἀτρίος  
οὐδὲν δεικτός  
ἄλλ' εἴ μὲν ἡνῶν εὐδ' ἀμφοτέροισι φαεινός  
ἄμοις Ὄριον φίρεός γε μὲν ἦφι πεποθόν,  
πάντα φέρων ποταμὸν κέραος παρατείνεται ἀλλον.

Where Aratus is speaking of the cosmical setting of Corona in June–July.

12. *κατά*; cf. i. 30; Herod. i. 76 *κατὰ Σινάπην πόλιν* (over against).

14. *ὑπό*, ‘bristling with the motion of their azure coils.’ Join *ὑπό* with *σπείρουσι* not with *ώρσεν* as tmesis. *ὑπό* with the dative is used instead of the simple dative to express ‘under the power of,’ ‘under the influence of’; and so instead of the dative of means, cf. Ap. Rhod. iii. 3 ἐς Ἰωλκὸν ἀνήγαγε κῶνας Ἰήσουν Μῆδείης ὑπ' ἐρωτι. The whole description follows Pindar, N. i. 59:

καὶ βασίλεια θεῶν  
σπερχθεῖσα θυμῷ πέμπε δράκοντας ἄφαρ·  
τοι μὲν οἰχθεισῶν πιλᾶν  
ἐς θαλάμου μυχὴν εὐρὺν ἔβαν, τέκ-  
νοισιν ἀκείας γνάθους  
ἀμφελξασθαι μεραρτες· δ' δρ-  
θὸν μὲν ἀντεινεν κάρα, πειράτο δὲ πρῶτον μάχας,  
δισσαῖσι δοιοὺς αὐχέναν  
μάρφας ἀφύκτοις χεροῖν ἐαὶς ὅφιας·  
ἀγχομένοις δὲ χρόνος  
ψυχὰς ἀπέπνευσεν μελέαν ἀφάτον.  
ἐκ δ' ἀρ' ἀτλατόν Βέλος  
πλάξει γυνάκας, δοσι τύχον Ἀλκμή-  
νας ἀρήγοισι λέχει·  
καὶ γῆρας αὐτά, ποσοὺν ἀπεπλος δρούσ-  
αισ' ἀπὸ στραμνᾶς, δομας ἄμυνεν ὕβριν κναδάλαν.  
  
ἐν χερὶ δ' Ἀμφιτρύων κολεοῦ γυ-  
μῶν τινάσσων φάσγανον  
ἴκετ' δεῖαις ἀνίαιστ τυπεῖς.

15. κοῖλα. Paley understands 'postes qui latebras serpenti-bus praebuerunt,' but the serpents in question are at least big pythons. It seems better to change the feeble *οἴκου* of l. 16 to *έίκεν* (Stadtmüller), and explain *κοῖλα* as Soph. *O. T.* 1262 ἔκλινε κοῖλα κλῆθρα. Tr. 'where the posts gave way and bent inwards.' The huge snakes do not come through an open door—as in Pindar's narrative—but force their way in.

16. ἀπελήσασα, 'threatening that they should eat.'

18. κακὸν πῦρ. Bacchyl. 9 has *ξανθοδερκής*, of a snake; cf. Hesiod, *Theog.* 826 (of Typhoeus) ἐκ δέ οἱ ὄσσαν θεσπεσίγες κεφαλῆσιν τῷ δρρύσι πῦρ ἀμάρτωσε.

22. φάσος: cf. v. 39.

23. ὅπως, 'when he saw.' There are isolated instances of this use in Homer, *Odyss.* xxii. 22 τοὶ δ' ὀμάδησαν μυηστῆρες καὶ δώματος, ὅπως ἴδον ἄνδρα πεσόντα. It is common in Herodotus; cf. also Callim. *Dian.* 51 ὅπως ἰσχεν αἰνὰ πέλαρα.

26. ἐναντίος, 'facing the snakes'; 'standing up to them' as we might say.

31. ὑπὸ τροφῶν, 'that never cried while nursed.'

ὑπό, 'under the power of'; cf. xxii. 159; Ap. Rhod. i. 270 ὑπὸ μητρινῆς βίοτον βαρὺν ἡγηλάζει.

32. ἀκάνθας belongs both to διέλυνον and μογέοιν, 'loosening their coils in their agony'; cf. Ap. Rhod. iv. 150:

ἀντάρ δ' γ' ἥδη  
οἵμη θελγόμενος δολιχὴν ἀνελύετ' ἀκανθαν  
γηγενέος σπείρης μήκυνε δὲ μυρία κύκλα.

34, 35. The speech of Alcmena is introduced abruptly without any prefatory καὶ φάτο μῦθον or the like; cf. l. 48. Ahrens' ἐπεικραγε is an unnecessary change for ἐπέγρετο. The v. *L. ἐπέδραμε* (MS. o)—strangely adopted by Ziegler—is worthless.

36. Δύστα = δύναστηθι (Krüger, ii. 36. 1. 11); cf. παράστα = παράστηθι, Menander.

Θείης: Epic subjunct. 2 aor., Krüger, ii. 36. 1. 7.  
δοῖς = τεοῖς (*sōis*).

38. δὴ νυκτός, 'that it is the dead hour of night, while the walls stand clear with light, as it were in the brilliant dawn'; cf. *Odyss.* xix. 37. The house is filled with a strange unnatural light, presaging some miraculous event.

ἄσωι: cf. xi. 40; sc. ἕστι: cf. τρίχα νυκτὸς ἔην, δψὲ ην τῆς ἡμέρας, &c.

39. ἡριγένειας: gen. of time. The word is an adjectival epithet of ήώς in Homer, except only *Odyss.* xxiii. 347 (*χρυσόθρων ἡριγένειαν ἀρσεν*). It appears as a substantive in Ap. Rhod. iii. 823, and frequently in later poets.

καθαρᾶς: cf. Aratus, 469:

νυκτὸς καθαρᾶς ὅτε πάντας ἀγανοῦς  
ἀστέρας ἀνθράποις ἐπιδείκνυται οὐρανή νύξ.

40. νεώτερον, 'something strange.'

42. μετὰ ξίφος, 'to get his sword.'

*ἄμος ιι, &c.; but τούς ιο not τάς, &c.). On authenticity see Introd. § 3.*

4. Πτερελάου: king of the island Taphos. He was destined to be deathless so long as he kept from hurt his strange gold hair, but being robbed of this by his daughter Comaetho—the Delilah of the story—fell an easy victim to Amphitryo in war.

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οὐδὲν δεικνύει  
ἀλλ' εὖ μὲν ἐντόπην εὖ δ' ἀμφοτέροισι φαεινός  
ῶμοις Ὄριαν φίφεος γε μὲν ἵψι πεποιθώς,  
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ἐς θαλάμου μυχὴν εὐρὺν ἔβαν, τέκ-  
νοισιν ἀκείας γνάθους  
ἀμφελέξασι μεράωτες· δ' ὅρ-  
θὸν μὲν ἀντεινει κάρα, πειράτῳ δὲ πρῶτον μάχας,  
δισσαῖσι δοιούσι αὐχένων  
μάρφασι ἀφύκτοις χεροῖν ἕαις δφιας·  
ἀγχομένοις δὲ χρόνος  
ψυχᾶς ἀπέπνευσεν μελέον ἀφάτων.  
ἐκ δ' ἄρ' ἀτλατὸν Βέλος  
πλάξε γυνάκας, δσαι τύχον Ἀλκμή-  
νας ἀρήγοισι λέχει·  
καὶ γαρ αὐτά, ποσὸν ἀπεπλος δρούσ-  
ασιο' ἀπὸ στρωμάτος, δμας ἀμυνεν ὑθριν κναδάλων.  
  
ἐν χερὶ δ' Ἀμφιτρύων κολεοῦ γυ-  
μὸν τιγάσσων φάσγανον  
ἴκετ' δεξιαῖς ἀνταστι τυπεῖς.

15. κοῖλα. Paley understands 'postes qui latebras serpentibus praebeuerunt,' but the serpents in question are at least big pythons. It seems better to change the feeble οἴκου of l. 16 to εἴκεν (Stadtmüller), and explain κοῖλα as Soph. O. T. 1262 ἐκλινε κοῖλα κλῆθρα. Tr. 'where the posts gave way and bent inwards.' The huge snakes do not come through an open door—as in Pindar's narrative—but force their way in.

16. ἀπελήσουσα, 'threatening that they should eat.'

18. κακὸν πῦρ. Bacchyl. 9 has ξανθόδερκής, of a snake; cf. Hesiod, *Theog.* 826 (of Typhoeus) ἐκ δέ οἱ ὅσσαν θεσπεσίγε κεφαλῆσιν τῷ ὀφριστὶ πῦρ ἀμάρυσσε.

22. φάσος: cf. v. 39.

23. ὅπως, 'when he saw.' There are isolated instances of this use in Homer, *Odyss.* xxii. 22 τοῦ δ' δμάδησαν μηστῆρες καρδ δώμαθ', δῶσαι ἴδον ἀνδρα πεσόντα. It is common in Herodotus; cf. also Callim. *Dian.* 51 ὅπως ἵεν αἰνὰ πέλωρα.

26. ἀναντίος, 'facing the snakes'; 'standing up to them' as we might say.

31. ὥπο τροφῷ, 'that never cried while nursed.'

35. ὑπό, 'under the power of'; cf. xxii. 159; Ap. Rhod. i. 270 ὥπο μητριῇ βίοτον βαρὺν ἡγηλάζει.

32. ἀκάνθας belongs both to δέλινον and μογέοιν, 'loosening their coils in their agony'; cf. Ap. Rhod. iv. 150:

ἀύταρ δ γ' ἥδη  
οἷμη θελγύμενος δολιχὴν ἀνελυετ' ἀκανθαν  
γηγενέος σπείρης μήκυνε δὲ μυρία κύκλα.

34, 35. The speech of Alcmena is introduced abruptly without any prefatory καὶ φάτο μῦθον or the like; cf. l. 48. Ahrens' ἐπέκραγε is an unnecessary change for ἐπέγρετο. The v. l. ἐπέδραμε (MS. c)—strangely adopted by Ziegler—is worthless.

36. ἀνστα = ἀνάστηθι (Krüger, ii. 36. 1. 11); cf. παράστα = παρίστηθι, Menander.

θεῖης: Epic subjunct. 2 aor., Krüger, ii. 36. 1. 7.  
ἴοις = τεοῖς (σοῖς).

38. διτὶ νυκτός, 'that it is the dead hour of night, while the walls stand clear with light, as it were in the brilliant dawn'; cf. *Odyss.* xix. 37. The house is filled with a strange unnatural light, presaging some miraculous event.

ἄωρι: cf. xi. 40; sc. ἔστι: cf. τρίχα νυκτὸς ἔην, δψὲ ἦν τῆς ἡμέρας, &c.

39. ἡριγένειας: gen. of time. The word is an adjectival epithet of ἡώς in Homer, except only *Odyss.* xxiii. 347 (χρυσόθρονον ἡριγένειαν ὠρσεν). It appears as a substantive in Ap. Rhod. iii. 823, and frequently in later poets.

καθαρᾶς: cf. Aratus, 469:

νυκτὸς καθαρᾶς ὅτε πάντας ἀγανός  
δοτέρας ἀνθρώποις ἐπιδείκνυται οὐρανή νύξ.

40. νεώτερον, 'something strange.'

42. μετὰ ἔιφος, 'to get his sword.'

δοι: cf. the scansion of *Iliad* xxii. 307 τό δοι ὑπὸ λαπάρην  
τέτατο μέγα τε στιβαρών τε: *Odys.* ix. 398; xxi. 136. The line  
resembles closely Antimachus, *frag.* 74 τό δοι οἱ ἀγχιλεχὲς κρέματο  
περὶ πάσσαλον αἰεί.

47. δημῶς, κ.τ.λ. Note here as at the beginning of the poem  
how homely the description of Theocritus is as compared with  
Pindar (above on l. 14). Theocritus' heroes would hardly let  
you believe that they belong to that past which was never  
present. In Theocritus the sleepy, snoring servants are hardly  
roused by the master (*αὐτός*) and the mill-slave, and then  
come crowding in a throng of frightened domestics; for Pindar  
there must come at this moment of the adventure Καδμείων ἄγοι  
χαλκέοις οὐν δῆλοις δραμόντες.

For ἐκφυσῶντας cf. Verg. *Aen.* ix. 326 'toto proflabat pectore  
somnum,' where Servius has 'periphrasis est ne verbo humili  
stertentem dicat'; here the 'humile verbum' is not intended  
to be concealed.

48. δητι θάσσον: Arist. *Probl.* 866 a 25 δητις δητι θερμότερος γ.

51. μύλαις ἔπι: cf. *Odys.* xx. 105:

φήμην δ' ἐξ οἴκου γυνὴ προέηκεν ἀλετρίς  
πλησίον, ἐνθ' ἄρα οἱ μύλαι εἴατο ποιμένι λαῶν.

l. 49 has a Homeric ending (*Odys.* xxi. 47); l. 52 resembles  
*Iliad* xviii. 525 οἱ δὲ τάχα προγένοντο.

56. συμπλήγδην: apparently = 'in panic' not 'conplosis  
manibus' (see Meineke's note)—a new word, but formed like  
ἐμπλήγδην (*Odys.* xx. 132). Similar words in -δην, -δα, -δόν are  
coined with great frequency in the poets: ἀναμήγδην, ἀνάμυγδα,  
ἐμπλελάδην, δράγδην, ληδόν (for Homeric λαδόν), ἐλκηδόν, &c.

57. δεικνάσκεν, 'showed'; vid. Liddell and Scott.

58. κουροσύνα: a new coinage of the Alexandrian poets.

60. βάλε: Callim. *Del.* 265 ἀπ' οὐδεος εὗλο παῖδα ἐν δ' ἐβάλεν  
κόλπουσιν.

61. ἕπρδον ὑπαὶ δείους, 'paralyzed with fear'; Arist. *Lysist.*  
385 δᾶλ' αὐός εἰμ' ἡδη τρέμων.

ὑπαὶ δείους: cf. A. Pal. vi. 220 ἀναδος ἔμεινε δέους υπο.

ἀκρόχλοον, 'deadly pale.'

64. τρίτον: the third cock-crow. 'Noctis enim tempus  
quemadmodum in tres partes erat divisum, ita tertia pars,  
quaes a gallinio (ἀλεκτηροφανία) nomen habebat, in tres par-  
ticulas erat subdivisa. Sic Id. xviii. 56 δ' πράτος δαιδὸς de primo  
gallinio ponitur indicatque primum mane' (Wuestemann).

65. Τειρεσίαν: cf. Pind. *N.* i. 90:

γείτονα δ' ἐκκάλεσεν  
(Amphitryon). Διὸς ὑψίστον προφάταν ἔξοχον,  
δρόμαντιν Τειρεσίαν. δ' δὲ οἱ φράσε καὶ παντὶ<sup>1</sup>  
στρατῷ, ποίαις δηλήσει τύχαις, κ.τ.λ.

67. ἔμελλεν: the imperfect is correct here. Oratio Recta  
would use ἔμελλε—a thing is fixed from of old in destiny—not  
μέλλει. *Odys.* ii. 156 ὥρμηναν δ' ἀνὰ θυμὸν ἃ περ τελέεσθαι ἔμελλον:  
Arist. *Vesp.* 460 ἀρ' ἔμελλομέν ποθ' ὑμᾶς ἀποσοβήσειν τῷ χρόνῳ.

69. αἰδόμενος: *Odyss.* iv. 326:

μηδέ τί μ' αἰδόμενος μειλίσσεο μηδ' ἐλεαίρων,  
ἀλλ' εὖ μοι κατάλεξον, κ.τ.λ.

καὶ ὡς, 'even thus.' We should expect οὐδὲ ὡς as the sentence is negative.

70. κλωστῆρος, 'spindle'; *Odyss.* vii. 197:

πείσεται ἀσσα οἱ Λίσα κατὰ Κλῶθές τε βαρεῖαι  
γεινομένῃ νήσαρτο λίνῳ.

*A. Pal.* vii. 14:

ὡς τριέλικτον  
Μοῖραι δινεῦσαι νῆμα κατ' ἥλακάτας.

71. Εἴνερίδα: Teiresias appears by this name in Callim. v. 81. The MS. version of this line is hardly tolerable, though we find such scansion as γεραῖος (Tyrtaeus), ζητρεῖον (Herond.), υἱος (*Odyss.*), ἄραιος as well as οἰος τε, τολύτρα, &c. μάντι is an obvious gloss.

φρονέοντα διδάσκω: the emphasis is on the participle; 'thou knowest all I tell thee.'

73. ἀριστοτόκεια: cf. *Megara*, 27 αἰνοτόκεια. The sense there is obviously 'most wretched of mothers,' so here 'noblest of mothers' not 'mother of noblest sons'; Eurip. *Rhes.* 909 ἀριστοτόκου γέννας, 'noblest of children.' See Kenyon on *Bacchyl.* xi. 106.

74. μελλόντων δι, 'and treasure in thy heart the happier turns of fate.'

76, 77. πολλαῖ, 'many a dame of Greece, while she rubs the soft thread about her knee at eventide, shall sing of Alcmene by name.' The important word is ἀείδοισαι—the participle.

περὶ γούνατος: cf. *A. Pal.* vii. 726 (Leonidas):

ἢ μικὴν μικνοῦ περὶ γούνατος ἄρκιον ἴστρῳ  
χειρὶ στρογγύλῳν' ἵμερόσσα κρόκην.

The use of καταρίψονται (-ουσι) is rather far-fetched, but expresses the careful twisting and rubbing smooth of the thread before weaving, Verg. *Georg.* i. 390 'nocturna carpentes pensa puellae.'

79. ἐσ οὐρανόν: cf. the prophecy in Pindar, *N. i.* 105:

αὐτὸν μὰν ἐν εἰράνᾳ καμάτων μεγάλων ἐν σχερῷ  
ἀσυχίαν τὸν ἀπαντά χρόνον ποιάντα λαχόντ' ἔβαρετον  
δλβιος ἐν δύμασι, δεξάμενος θαλερὰν "Ηβαν δκοιτιν  
... πᾶρ Διὶ Κρονίδῃ σεμπὼν ανήσειν δόμον.

80. ἀπὸ στέρνων πλατύς, 'broad of breast'; cf. xiv. 68.

πλατύς: cf. Simon. *Erig.* 108 οὐ πλατεῖ γικῶν σώματος ἀλλὰ τέχνη.

83. Τραχίνιος: Soph. *Trach.* 1191 sqq.: *Bacchyl.* xvi.

84. γαμβρός: cf. xviii. 18.

86. ἔσται (ὅτε): cf. xxiii. 34; *Iliad* xiii. 817; *Odyss.* xviii. 272. Teiresias seems to prophecy a new golden age on earth as the

result of Heracles' labours; cf. Verg. *Ecl.* iv. 24. The idea is unusual in this connexion, but there is hardly ground for suspecting the verses as an interpolation.

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It is best therefore to admit here the existence of Castor son of Hippalus.

138. *ἀσφαλέως . . . κορέσσαι*: another homely, if not comic, touch.

*ἀσφαλέως*: *A. Pal.* v. 182 *χοῦς γὰρ ἔνεισι δύο ἀσφαλέως*, ‘for certain.’

*κορέσσαι*: not *ἐκόρεσσεν* as the possibility is regarded as still present; *Odyss.* xiii. 86:

ἢ δὲ μάλ' ἀσφαλέως θέντι ἐμπεδον τούδε κεν ἤρηκ  
κίρκος διαρτήσειν, ἐλαφρύτατος πετεηγῶν.

139. *Ἐπ'* διαπτ: in the day, as opposed to his square meal at evening (*δεῖπνον*).

The poem closes abruptly on the picture of the barelegged Heracles, but these abrupt endings are fully in the manner of Theocritus, and not the slightest attention should be paid to the notice of the Juntine edition *ἀτελές*, or that of Callierges, *λείπει τὸ τέλος*. See the next idyll, *Megara*, and Introd. p. 29.

## XXV.

On this poem see Introduction, p. 29. It falls into three divisions: (1) ll. 1-84 the meeting of Heracles with an old labourer; his inquiry concerning Augeas; their journeying toward the stables. (2) The meeting with Augeas is not described, but we have a sudden transition to the cattle stalls, and description of Heracles felling a bull which attacked him. (3) Another sudden transition, l. 153: Phyleus and Heracles are found going to ‘the town,’ the reason for the journey is not given. In the course of the walk Heracles tells his companion the story of the Nemean lion.

The title of the poem, ‘*Ηρακλῆς Λεοντοφόνος*’, is therefore incomplete. The poem rather describes a day in the life of Heracles, ending with his personal narrative. There is no direct evidence that any part of the poem has been lost, or that additions were contemplated by the author; nor is it necessary to hold such a view; the abrupt beginning and transitions leave no obscurity, and are therefore unobjectionable. On the MS. see Introd. pt. ii. There are striking diversities of reading due probably to the fact that the original archetype was in places illegible. I have followed the II tradition generally (cf. Ahrens) save where its readings are due to mere guesswork (e.g. l. 1). The best collation is given by Hiller, *Beiträge*, p. 96; cf. *ib.* p. 47 and 80 foll.

The dialect is Epic; the vocabulary is chiefly Homeric, but contains many words unknown to the old poetry, and not a few *ἄνων λεγόμενα*.

1. The speaker and the question put by him are learned from the labourer's answer, l. 7 *sqq.*

4. *εἰνόδιος*, ‘the god of the roads.’ For this attribute of

Hermes, cf. Soph. *Philoct.* 133 'Ερμῆς ὁ πέμπων δόλιος ἡγήσατο νῷν: hence the erection of the statues of Hermes at the street corners.

5. κεκολῶσθαι. Hiller quotes Diphilus (in Athenaeus, 238 F) δῆροις ἐν ταῖς δράīς δ, τι ἔστιν εἴ τις μὴ φράσει δρῶσις ὅδος.

9. νάόντος . . . Ελισσούντος, 'of the flowing Elisus.' This was a river of Pisatis (Elis). ὁμφί: adverbial; 'on either side.' Βουηρασίου (l. 11) is in N. Elis. Μήνιον (l. 15) is the stream which Heracles diverted into the stables of Augeas to clean them.

12. χωρὶς . . . σηκοί. The sheepfolds are scattered in the different districts of Elis where the flocks are; the cattle stalls (l. 18) are all together and the herds are massed in one place.

16. θαλίθουσι ποίην. The verb is not causal, but intransitive; and μελ. ποίην is cognate accusative: cf. v. 154; Nonnus, *Dion.* vii. 346 δροστροῦ λειμῶνος δνέβρυνον ἀνθεα τοῖχοι ('burst into flower'); Herond. i. 52 ίννλον δνθεῦντας: Pind. *Oly.* iii. 23 καλδ δένδρε' ἔθαλλεν χώρος.

ελαμενά, 'meadows.'

18. ἐπὶ δεξιὰ χαρός, 'on thy right'; Isocr. 65 b ἐπὶ τάδε Φασηλίδες, 'on this side of Phaselis.'

19. εἰ μάλα πάσα: xxiv. 94. The stable is all in one place not divided like the sheepfolds.

20. ἐπηρεανά, 'in close groves.'

23. εἴθις, 'hard by' of place; cf. Thucyd. vi. 96; vii. 22.

24. πολὺν καὶ δέσφατον: conjoined like μακρὸς καὶ ἀναρίθμητος, Soph. *Ajax* 646; πολλὴ δεπέραν, *Odyss.* xv. 81; πολὺς ὅμβρος δέσφατος, *Iliad* x. 6. See Lobeck in *Ajax*, loc. cit.; and cf. *Idyll* vii. 15, note.

25. τριπάλοις: see xvi. 94, note.

27. οὔρους = δρους: the boundaries of the domain. The labourer has been describing the various divisions of Augeas' domain: the sheep lands, the cattle pastures, the corn lands (l. 25), and labourers' cottages. The sense of the present line, 'the boundaries are known by the gardeners (?vine-dressers)', seems to be 'the fourth part of the domain—on the hills about hollow Elis (l. 31) is vineland, with which we here have nothing to do, but only see the labourers when they come to annual festival and wine-treading (ληροί, cf. vii. 25).' οὐρους ισασι therefore is equivalent to ἐν οὔροι οἰκοῦσιν. Meineke gives this sense but reads ραίονται. Hiller's translation, 'si scire cupis ubi tandem termini ditionis sint interroga fossores'; hoc est, 'latissime patent fines,' seems greatly forced and unnatural.

38. κακῶν ἔξ: cf. xxii. 56, note. The line echoes *Iliad* xiv. 472 οὐ μέν μοι κακὸς εἴδεται οὐδὲ κακῶν ἔξ, κ. τ. λ.

40. οἶον: not exclamatory, but = ἐπεὶ τοῖον: cf. xv. 146; *Odyss.* xviii. 74:

ἢ τάχα Ίπος Αἴρος ἐπίσπαστον κακὸν ἔξει,  
οὕη ἐκ βακέων δ τέρατον ἐπιγονίδα φάνει.

*Odyss.* iv. 611 σίματός εἰς ἄγαρον, φίλον τέκος, οἵ διορεύεις.

For ἐπιπρέπει cf. Pind. *P.* viii. 64 φυῆ τὸ γενναῖον ἐπιπρέπει ἐκ πατέρων παισίν λῆμα.

44. ἥγαγεν χρεῖος: cf. *Odyss.* iv. 312.

46. κρίνονται: *Iliad* xvi. 387 εἰν δικαιῷ σκολὰς κρίνονται θέμαστας. The king with the elders of the people sits in judgement (in *Ap. Rhod.* iv. 1175 Alcinous ἐν χειρὶ σκῆπτρον ἔχει χρυσοῦ δικαιούλοις φέντο λαοῖς θείαις ἀνά δότη διεκρίνονται θέμαστας—διεκρίνονται is passive—were judged with righteous judgment). In the Homeric age the king would hardly have coadjutors; cf. *Hesiod, Theog.* 85 πάντες ἐς αὐτὸν δρῶσι διακρίνονται θέμαστας. ‘These θέμασται refer to men’s rights which may have become a subject of dispute and require the decision of an authorized judge’ (Paley).

50. ἄλλον, ‘for God makes man dependent upon man.’ (*Eurip.*) *Rhesus* 106:

ἄλλ’ οὐ γέρ τινὲς πάντες ἐπίστασθαι βροτῶν  
πέφυκεν ἄλλῳ δ’ ἄλλο πρόσκεται γέρας.

51. δῖος: *Odyss.* xiv. 413 δῖος ἵψορβός.

55. βίη Φυλῆς: a well known Homeric periphrasis, i.e. of Τηλεμάχου: is Ὀδυσῆς (*Iliad* xxiii. 720); βίη Ἡρακλείη, l. 154 of this Idyll; *Odyss.* xi. 601, &c.

56. ἥμαστος πολλοῖς, ‘after many days’; as χρόνῳ: διὰ χρόνου, ‘after long time.’

58. ὡς νων, ‘since even kings I take it think their household will be surer for their own care.’

61. ἵνα, ‘where.’ κεν belongs to the verb.

ταττομένεν, ‘find.’

66. μή τι οἱ, ‘lest perchance his word should be out of season, in his fellow’s haste.’

67. στερχομένου: genit. absol. without subject after dative. Vid. Index.

οἱ: cf. vii. 25.

68. κύνες: cf. *Odyss.* xiv. 29:

ἔξαπίνης δ’ Ὀδυσῆα ίδον κύνες ὑλακόμαροι.  
οἱ μὲν κεκλήγοντες ἐπέδραμον . . .  
ἄλλα συβάτης ὁκα ποσὶ κραυτοῖσι μετασπάν  
ἔσσονται διὰ πρόδυρον, . . .  
τοὺς μὲν δρμοκλήσας σεῦεν κύνας ἄλλυδις ἄλλον  
πυκνῆσιν λαβάδεσσιν.

71. τὸν δὲ γέροντα, ‘but fawned about the old man with aimless yelping.’

72. ἀχρεῖον: because the dogs are barking not at any one, as is their proper work, but out of sheer high spirits; cf. *Odyss.* xviii. 163 ἀχρεῖον δὲ γέλασσε.

περίσσωνον: cf. *Odyss.* xvi. 4 Τηλέμαχον δὲ περίσσωνον κύνες ὑλακόμαροι.

κλάζοντες: dual participle with plural subject and verb (more than two being meant); cf. xxv. 137. This use becomes not uncommon in late authors, Oppian, *Cynes.* ii. 165:

οἴλα τε λαχνήεντες δριπρεπὲς εἶδος ἔχονται  
ξανθίκομοι βλοσυροὶ θηρῶν μεδέοντε λέοντες.

Aratus, 1023 δψὲ βωῶντε κολοιοί. The instances quoted from

Homer are all doubtful, *Iliad* i. 567; v. 487 (a couple are addressed); *vid. Monro, Hom. Gram.* 170, 173.

73. ἀπὸ χθονὸς δύσον, 'just lifting from the ground'; cf. xxii. 195, note.

76. Cf. *Odyss.* xiv. 527:

χαῖρε δ' Ὁδυσσεὺς  
ὅτι βά οἱ βιότου περικήθετο νόσφιν ἔόντος.

*Odyss.* xvii. 200:

τὼ βήτην, σταθμὸν δὲ κύνες καὶ βάτορες ἄνδρες  
βύνατ' ὅπισθε μένοντες.

79. ὡς ἐπιμῆθες: Liddell and Scott give 'thoughtful,' but this does not suit the context and is doubtful; the word naturally suggests Ἐπιμῆθεις, 'the man who thought when it was too late.' In Herondas, iii. 94 (the only other place where the word is used), Metrotima, after having her boy thrashed, says ἐρέω ἐπιμῆθεας τῷ γέροντι, Δάμηπρισκε, ἐλθοῦντος ἐς οἴκου ταῦτα. Buecheler translates 'de industria,' but a better sense is got if we take it to mean 'I will get the boy thrashed first, and tell the old man about it *casually* afterwards.' Here then it will mean 'the dog is quick to fly at any one (l. 8o *sqq.*), but slow to think whether it be friend or foe.' Recent editors 'emend': ἐπιπειθέτες, Ahrens; ἐπικηδέτες, J. A. Hartung; but we evidently want something in contrast to εἰ φρένες ἡσαν of l. 8o, cf. Plato, *Rep.* 376 a ὅτι ἂν ίδη ἀγνῶτα χαλεπάνεις οὐδὲν δὲ κακὸν προπεπονθώς.

83. ζάκοτον, 'savage.'

ἀρρνύεται—apparently an onomatopoeic word—'snarling.'

85. The second episode begins here. Heracles is come to the stalls; the cattle are described coming in thousands over the plain, like the clouds packed and driven by the south-west storm.

87. μετ' αὐλία τε: for scansion cf. *Iliad* xi. 10 μέγα τε δεινόν τε, μετά, 'into'; cf. vii. 24; h. hymn Demet. 338 μετὰ δαίμονας, 'to be among the gods.'

93. ἀριθμὸς οὐδὲ ἀνυστις, 'no count nor end.'

ἀνυστις, 'power of ending'; cf. πρῆξις, *Odyss.* x. 202 οὐ πρῆξις ἐγίγνετο μυρομένοισιν.

μετά: cf. i. 39.

97. στείνοντο δέ, 'the rich fields were too narrow for the host.'

98. μυκηθμῷ goes with ἔρχομένης, 'as they wound along lowing.' For the structure of the line cf. Hesiod, *Theog.* 157 πάντας ἀποκρύπτασκε (καὶ ἐς φάσι οὐκ ἀνίεσκε) γαῖης ἐν κευθμῶνι: *Odyss.* viii. 475 νάτου ἀποτραμάν (ἐπὶ δὲ πλειστὸν ἀλέλειπτο) ἀργι-σδοντος ὕδος.

100. ἔκριλος, 'idle'; a post-Homeric meaning.

103. κωλοπέδας, 'clogs' or 'thongs about the leg' to keep the cow from kicking the pail over.

περισταῦδὸν ἴγγύς: an instance of the same redundancy of expression as was noted in vii. 142 περὶ πίδακας ἀμφί: xiii. 24 ἀφ' ὧ τότε: cf. xxv. 147, 126 συνάμα: xi. 65.

105. γάλακτος: partit. genit. after πινέμεναι, cf. ii. 152.

110. βαρύφρονος, 'deeply pondering.'

112, 113. θυμὸν . . . ἀρηβότα: a modification of the Homeric φρεσὶν ἡσιν ἀρηψάς (*Odyss.* x. 553).

115. οὐ γάρ κεν, 'for none had counted or thought that so great would be the spoil of one man, no nor of ten besides'; cf. *Odyss.* xiv. 96:

οὐτινὶ τόσσῃ (ζωῇ)  
ἀνδρῶν ἡρώων οὔτ' ἡπείρου μελαινῆς  
οὔτ' αὐτῆς Ἰθάκης. οὐδὲ ἔννεείκοι φωτῶν  
ἔστ' ἀφενος τοσσούτον.

117. πολύρρητες: the wealth is counted in sheep according to the practice of the patriarchal age.

πάντων ἐκ βασιλίων, 'from a line of kings.'

119. περὶ πάντων, 'surpassing all men'; a Homeric use of the preposition; cf. *Iliad* v. 325 Δημιύλφ . . . περὶ πάσης τιὲν ὅμηλαίης, &c.

121, 122. νοῦσος . . . αἵτινες: the relative is here used in the generic plural after singular noun; cf. Eurip. *Orest.* 918 αὐτονυργός οἵτερος καὶ μόνοι σώζονται γῆν: Id. *Supp.* 867 φίλοις δληθήσεις φίλοις παροῦσι τέ καὶ μὴ παροῦσι, ἀντὶ ἀρθρῶς οὐ πολὺς: *Odyss.* v. 438 κύματος ἐφανεῖται, τὰ τ' ἐρεύνεται ἡπειρόνδε.

127. κνήμαργοι, 'white-legged.' Ἐλκες, generally taken here to mean 'black' on the strength of Hesychius' assurance ἔλιξ μέλας. In Homer Ἐλκες βοῦς means either 'with rolling gait' or 'with twisted horns.' In Hesiod, *Theog.* 298 ἔλκαπτεῖα νύμφην may be 'black-eyed maiden.' Black obviously suits the context here.

131. ἀργησταῖ, 'white'; cf. Ap. Rhod. iv. 974 of the oxen of Helios, οὐδέ τις ἡεν κναέντι μετὰ τῆσ δέμας, πάσαι δὲ γάλακτι εἰδότεινα χρυσόσιτι κερασι κυδίασκον.

134. προγενούτα (προγενόντο): optative of general time in historic sequence.

137. λεύσσοντε: dual for plural; see above, l. 72. For the phrase cf. *Odyss.* ii. 152 δσσοντο δ ὄλεθρον: Eurip. *Alcest.* 773 τι σεμὸν καὶ πεφροντικὸς βλέπεις;

138. σθένει φ: *Iliad* v. 71 πόσει φ: xvi. 542 σθένει φ, &c.

142. χαρωποῦ, 'tawny.'

145. ἔδράξατο . . . κέραος, 'gripped him by the left horn'; cf. iv. 36.

148. ὀμφ, 'throwing the weight of his shoulder on the thrust'; cf. xxii. 124.

149. μυόν, 'the muscle'; cf. xxii. 48. The passage seems to be imitated by Quint. *Smyrn.* vi. 236:

ἀπόπροθι δὲ ἔπλετο ταῦρος  
πύρπνος δὲ βαὶ καὶ αὐτὸν ἀμαμάκετόν περ ἔόντα  
γράμπτε βίῃ κρατεροῖο κέρατος· οἱ δὲ οἱ ἄμφω  
ἄκαμπτοι μυᾶνες ἐρειδομένου τέταντο.

153. Here the poet passes to the third episode. Phyleus tells Heracles how a man of Achaea had come among them with a wondrous tale of the killing of the Nemean lion by an unknown hero; surely the unknown can be no one than Phyleus' present companion. Is it so, and will he tell how the deed was done? Heracles acknowledges his identity, and tells

in a modest but spirited narrative how he slew the beast. The transition is as abrupt as at 84, and we are left to supply a number of details at our pleasure.

154. ἐστιχέτην: note that while in Homer the dual never has the augment, later Epic adds it.

155. The two had left the stalls by a narrow path through the vineyards where there was not room for both to walk abreast. Phyleus therefore defers his questioning until they reach the broader road (*λασφόρος κέλευθος*).

38. is answered by τῇ μηδέρᾳ, 159.

156-158. ἤφανίσαντες, ‘when they had reached the end.

ἀμπελεών: a rarer form for ἀμπελόν.

χλωρὸν θέουσα, ‘a line of green among the trees.’ χλωρά is cognate accus. (= adverb). So Hesiod, Scut. 147 δδόντες λευκὰ θέουστες: ποίητε λευκὰ θέουσαν, Herod. Att. v. 24: ποταμοὶ κελαδεινὰ βέοντες, Ap. Rhod. iii. 532 (see Lobbeck on *Ajax*, p. 71 sqq.). I have altered Meineke’s θέουσηρ to θέουσα since the greenness of the wood would not make the path less clear. Theocritus surely means a narrow grass-grown path, scarcely distinguishable in the green wood. Ap. Rhod. i. 546 ἀλευκάνοντο κέλευθοι ἀτραπὲς ὡς χλοεροῦ διειδομένη πεδίοιο.

162, 163. The reading of these lines as it stands in the MSS., though awkward, is not incapable of defence. Tr. ‘But now, as it were, am I giving mind to a tale which long time since I heard of thee’ (lit. having heard a tale of thee long ago I am now as it were giving mind to it). ὅσει περ qualifies ἐν φρεσὶ βάλλομαι, and gives a hesitating tone to the assertion. He is not quite certain yet of the correctness of his conclusion; ὅσει περ therefore = ‘quasi,’ and βάλλομαι remains the main verb. In 162 join πάλαι πάγχυ. σφετέρηστ here = ἔμαις.

ἐν φρεσὶ: cf. *Iliad* i. 297 ἀλλο δέ τοι ἔρτω, σὺ δ' ἐν φρεσὶ βάλλεο σῆσαι.

164. ὡς μέσος ἀκμῆς, ‘in the middle of his prime.’ For the genitive cf. Herod. i. 170 Τέων γὰρ εἴναι μέσον τῆς Ἰωνίης: St. Matt. xiv. 24 τὸ δὲ πλαῖσιν ἥδη μέσον τῆς θαλάσσης ἦν, ‘in the midst of the sea.’ More usually the genitive denotes the extremes between which a thing lies, not the whole in which a central point is taken. [Similar are Anacreont. xii. 16 μέσος δὲ καρδίης μεν ἔννει: *Iliad* vi. 118 πυράῃ θέει δοτίδος δύμαλοτέσσερι.]

168. αἰνολέοντα = αἰνὴ λέστρα: cf. xxiv. 73, note. So μονολέων (Leonidas, 65) = μόνος λέων: μονόλυκος, Aratus; αἰνόλυκος, A. Pal. vii. 550.

178. εἴτ' ἔτιμος. This clause depends on ἵνα γνώω. The following εἰ σύ ἔτιμος depends on εἴτ' δύε.

179. ἀκούντεσσιν = ἀκούνοντι: cf. v. 16; *Odyss.* i. 352; xii. 311 κλιαύντεσσι. The form is especially common in Pindar.

180. οὐδὲ Ἐλίκηθεν: cf. xxii. 11. Note that Theocritus even in the Epic idyll uses the article in the post-Homeric manner.

183. Ἀπίδα: Peloponnesus; Ἀπία γῆ, Aesch. *Ag.* 257.

187, 188. ‘And some said he told them traveller’s tales, scattering the words of an idle tongue among the throng.’

χαριζόμενον: cf. Eurip. *Orest.* 1514 δειλίᾳ γλώσσῃ χαρίζει τάνδον οὐχ οὕτω φρονῶν: Hesiod, *Op.* 709 ψεύδεσθαι γλώσσης χάριν: *Odyss.* xiv. 365 μαψιδίως ψεύδεσθαι.

194. κατά στάθμην, 'aright,' *Odyss.* v. 245 ἐπί στάθμην θύειν.

195. τὰ ἔκαστα : *Iliad* xi. 706 and often.

τοῦτο πελάρου : the genitive depends loosely on τὰ ἔκαστα, all the circumstance concerning this monster.

196. λεληφέν. Homer has the participle only λεληφένος : we find not infrequently in the Alexandrians verbs used in parts in which they are defective in earlier writers. Thus Ap. Rhod. i. 765 has δάκεος (as if from δάκε, cf. Homeric δάκεω) : Nicand. *Alex.* 13 επενθεῖσης (akin to πεννυόμενος).

197. νόσφιν γ' οὐ, 'saw only whence he came.' νόσφιν οὐ does not occur elsewhere.

200. ἱρῶν μηδίσαντα, 'in wrath with us for (neglect of) sacrifice.' The genitive stands after verbs expressing emotion—anger, envy, or the like.

Φορωτεῖδρον : Meineke quotes Steph. Byzant. λέγονται δὲ Ἀργεῖοι πατρωνυμικῶν—'Ηρακλεῖδαι, πρὸ δὲ Ἡρακλέος Περσεῖδαι, πρὸ Περσέων δὲ Λυγκέῖδαι, πρὸ δὲ Λυγκέως Δαναΐδαι πρὸ δὲ Δαναοῦ καὶ Φορωτεῖδαι.

201. ποταμὸς ὁς : the syllable before ὁς is lengthened in Epic verse, Callim. *Del.* 193 ἀνθίρειος ὁς, &c.

ποταμός (ποτεύς), 'dwellers in the meadows,' 'lowlanders.' The word is a new formation from πίσος : cf. σταδεύς (στάδιον), ἀλαεύς (Alexandrian writers) from ἀλαά.

202. Βεμβανός : Βεμβίνη κάμη τῆς Νεμέας, δὲ πολίτης Βεμβανίτης . . . Πανάσιος ἐν Ἡρακλείᾳ πράτῃ δέρμα δὲ θήρειος Βεμβανίτης λέοντος, Steph. Byzant.

203. ἄγχορος (governing ἔσθε), 'nigh on his borders.' The word is simply a more picturesque form for ἄγχι, being formed from ἄγχι and δομός : cf. ἄγχουρος, προσόμουρος, ἄγχιδομοι (see Hiller, *Beiträge*, p. 81). In the MS. reading the lengthening of the syllable (*raior*) in the fourth arsis is unusual except when the verse has weak caesura.

For παθόντες we should have πάσχοντες.

206. ὑγρόν, 'supple'; cf. i. 55.

208. αὐτόφλοιον, 'with its bark complete'; = αὐτῷ τῷ φλοίῳ, a good example of the flexibility of the Greek compound adjective. Cf. the word αὐτοβοτίοι : αὐτόξυλον, Soph. *Phil.* 35 (= made of wood alone).

211. δὴ λίτις : the i is lengthened before the liquid -λ- according to Epic use ; cf. xxii. 121; xxv. 241, 73, 257; xi. 45; *Odyss.* i. 56 αἰεὶ δὲ μαλακοῖσι, &c.

213. νευρή : a collateral form for νευρή : cf. ἐγχείη. Oppian has οὐράριοι for οὐρῆ (Hal. v. 479). So we find καρχαρόδων (xxiv. 87); μελεδονεύς (xxiv. 106); ἀμυχμόν (xxiv. 126); κηδεμονεύς (Ap. Rhod.) for κηδεμών, &c.

215. εἰ . . . ἵσαθρήσαμι, 'if haply I might see him'; cf. *Iliad* xiii. 760 φοίτα . . . διζήμενος εἰ τον ἐφεύροι : Ap. Rhod. iii.

113 θῆ β' ἴμεν εἴ μιν ἐφεύροι, &c. : Sonnenschein, *Syntax*, § 357.

216. ἤματος, 'it was now midday, and nowhere could I mark his tracks nor hear his roar.' οὐδέ πῃ ἀθρῆσαι δινάμην, *Odyss.* xii. 232. The reading οὐδέ πῃ is indefensible here, *pace* Meineke. The sense so yielded, 'I could not mark where his tracks were,' is clumsy, and the order would naturally be φρασθῆναι ἰχνια ὅπῃ.

219. ὅντων' ἐρούμην, 'whom I could ask.' This use of the

optative is Homeric; *Iliad* ii. 687 οὐ γὰρ ἔην δστις σφιν ἐπὶ στίχας ἥγησαι. In primary sequence Homer uses subjunctive with or without κεν: *Iliad* ix. 165 κλητοὺς δτρύομεν οῖ κε τάχιστα ἔλθωσι: *ib.* xxi. 103 οὖν ἔσθ' δστις θάνατον φύγῃ. In Attic we should here have the aorist indic. with ἀν: ὅντινα ἡράτησα ἄν. Cf. Plato, *Phaedo*, ad init. οὐδεὶς ἀφίκεται δστις ἀν ἡμῖν ἀγγεῖλαι οἶς τ' ἦν. The abnormal instances in Soph. *Philot.* 691, 280 ὥραν οὐδένα δστις ἀρκέσεις, are due to the influence of the deliberative construction οὐχ εἶχον δστις ἀρκέσεις.

220. χλωρὸν: *Odyss.* xi. 43 ἐμὲ δὲ χλωρὸν δέος ἤρει: *ib.* xxii. 42.

224 sqq. Imitated from *Odyss.* xxii. 401:

εἵρεγ ἔπειτ' Ὁδνοῦμα μετὰ κταμένοισι νέκυσσιν,  
αἴματι καὶ λύθρῳ πεπαλαγμένον ὡς τε λέοντα,  
ὅς δα τε βεβρακὼς βοῦς ἔρχεται ἀγραύλοιο.  
τῶν δ' ἄρα οἱ στῆθος τε παρήιά τ' ἀμφοτέρωθεν  
αἰματινα πέλει, δεινὸς δ' εἰς ὄντα ιδεόθαι.

228. δεδεγμένος δππόθε, 'waiting for his coming.' Theocritus uses δεδεγμένος for the Homeric δέγμενος: *Iliad* ii. 794 δέγμενος ὥππότε ταῦφιν ἀφορμηθείεν Ἀχαιοί. The clause δππόθ' ικοιτο is a prospective time clause (Sonnenschein, *Syntax*, 347).

230. τησσίως, 'in vain'; Bacchyl. v. 8 οὐ μὴ ταῦσιν προίει τραχὺν ἐκ χειρῶν δστὸν ψυχάσιν ἐπὶ φθιμένων: *ib.* xiii. 17 οὐ γὰρ εμασίμβροτος αἴθων χαλκὸς ἀπλάτον θάλει πείρειν διὰ σώματος· ἐστρέφθη δ' δπίσσων φάσγανον refers like Theocritus to the impossibility of killing the bear with ordinary weapons.

239. ἀνεμάλιος αὗτως: see v. 40 (note).

242. περ' ἵγνυσσιν, 'and lashed his tail about his flanks'; *Iliad* xx. 170, of a lion:

οὐρῆρ δὲ πλευρὰς τε καὶ ισχία ἀμφοτέρωθεν  
μαστίσται, ἐε δ' αὗτον ἐποτρύνει μαχέσασθαι,  
γλαυκίσιν δ' ίθὺς φέρεται μένει, ἢν τινα πέφηρ  
ἀνδρῶν, ή αὐτὸς φθίσται πρώτῳ ἐν δρίλῳ.

Note the elision of περ(ι), cf. Pind. *Pyth.* iv. 265 διδοῖ ψᾶφον περ' αὐτᾶς, and the verbs περιάχε, περοίχεται.

246. 'And his back bent like a bow as he gathered himself together, sides and flanks, for his spring.'

250. ἔφυγεν: gnomic aorist; 'flies from his hand.'

251. σὺν δρμῇ, 'with one bound.' The use of the preposition makes the phrase more picturesque; cf. ii. 136: Soph. *Antig.* 135 μαινομένη σὺν δρμῷ: Pind. *N.* x. 48 δρμῷ σὺν ποδῶν χειρῶν τε νικάσαι σθένει.

252. δρόσος: cf. xiii. 51.

255. κόρσης, 'swinging the seasoned club over my head'; cf. Eurip. *H. F.* 992 ὑπὲρ κάρα βαλὼν ξύλον καθῆκε παιδὸς ἐς ξανθὸν κάρα, ἔρρηξε δ' δστα.

258. πρὶν ἔμ' ικέσθαι, 'before he reached me.'

260. νευστάζω κεφαλῆ: cf. *Odyss.* xviii. 239:

"Ιπος . . .

ἡσται νευστάζων κεφαλῆ, μεθύοντι ἔοικώς,  
οὐδέ δρθὺς στῆγαι δύναται.

Theocr. xxii. 98.

264. ίνιον : the back of the neck.

ἡλασα : with his broken cluo or with his fist ? The reading is however doubtful : ἡλασα is given by Π, but Φ has ἐφθασσε προφθάσ, and it is possible that προφθάσ is wrong, not ἐφθασα : and we should substitute such a word as νιξας, or χρίμψας. C. Hartung conjectures ἐσπασα προφθάσ which is attractive.

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For οὐράίους cf. Aratus, 145 οὐράίους ὥπλος γούνασι.

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This poem tells in a few rapid strokes the story of Pentheus, his spying on the mysteries of Bacchus, and death at the hands of the Maenads. The description follows that of Euripides in the *Bacchae* with few unimportant variations. The motif of the poem is hard to determine. Herr Maass, writing in *Hermes*, 1891, holds that the poem was written as a hymn to Bacchus for performance at a Coan festival. The end certainly suits this view (l. 33 χαίροι μὲν Διόνυσος, κ. τ. λ.). Others hold that it is inspired by a painting; in this case the ending lines will express merely the thoughts suggested by the picture. The story was certainly taken as a subject by painters with great frequency, but no existing representation quite tallies with the description here. Lastly it is possible and by far most natural to regard the poem as a simple narrative like *Id. xxii*; the search for ulterior motives is a weakness among critics of the Alexandrian period, and the obvious is set aside too often.

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δρῶ δὲ θιάσους τρεῖς γυναικείων χορᾶν,  
ὅν ἡρχ' ἔνδε μὲν Αὐτονόμη, τοῦ δευτέρου  
μῆτηρ Αγανή σή, τρίτου δ' Ἰνὰ χοροῦ.

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6. τὰς τρεῖς. The article is used regularly in Greek in mentioning a part or fraction of a larger number already given.

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μέν τι . . . δέ expresses with the anaphora of μαίνοντο a very close connexion of the two actions; see Liddell and Scott, s. v. μέν B. ii. 3; *Iliad* v. 139 τοῦ μέν τε σθένος ὥρσεν, ἐπειτα δέ τ' οὐ προσαμύνει: *Theocr.* xxv. 92.

17. ἐρύσασται: Aeolic form of participle, = ἐρύσασαι.

19. Note the extraordinary abruptness of the style here and in the preceding lines. Each detail of the action is sharply expressed in disjointed sentences, each of a single line or couplet, without any subtle use of conjunction.

22. Compare the account in Eurip. *Bacch.* 1125:

λαβούσα δ' ὀλέναις ἀριστερὰν χέρα,  
πλευραῖσιν ἀντιβάσα τοῦ δυσδαιμονος,  
ἀπειπάραζεν ὄμον, οὐχ ὑπὸ σθένους,  
δλλ' δ' θεὸς εὐάρειαν ἐπεδίδον χεροῖν.  
Ἴνῳ δὲ τὰν θάτερ' ἐξειργάζετο,  
βρηγῦσα σάρκας, Αὐτονόμη τ' δχλος τε πάς  
ἐπείχε βακχῶν ἦν δὲ πᾶσ' ὅμοιος Βοή.

24. κρεανομέοντο: intentionally ghastly, like R. Kipling's—

'When wounded you lie on Afghanistan's plains,  
And the women come out to cut up what remains.'

26. πένθημα (Πενθῆ): an instance of the fondness of the Greeks for seeing ominous significance in names; Eurip. *Bacch.* 367 Πενθέν—πένθος: Aesch. *Agam.* 686 'Ελέναν . . . ἐπεὶ πρεπόντως ἐλένας, ἐλανδρος, ἐλέπτολις ('Helen ship's Hell, man's Hell, city's Hell'—Browning). So Shakespeare, *Rich. II.* ii. 1 'Old John of Gaunt and gaunt in being old,' though here there is less thought of the name as ominous.

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27. οὐκ ἀλέγω, 'I care not, nor let another give heed to him that is hated of Bacchus, nay, not if he suffered a harder fate than this.'

ἀπεχθομένος: we may take this to refer to Pentheus, or to any other who offended the god; such as was Erysichthon who τύσσα Δάρνουσος γῆρας καὶ Δάματρα χαλέπτει καὶ τῷ γῆρᾳ Δάματρη συναργύσθη Διόνυσος (Callim. vi. 70), and was punished with insatiable hunger.

29. εἴη: the subject must be δόλος of l. 27: 'Let not another care, but let him be a child of nine years or entering on the tenth.' The only passage which gives any key to the meaning seems to have been overlooked by the commentators. In Callim. iii. 14 Artemis asks her father: δὸς δέ μοι ἐξήκοντα χορίτιδας ἀκεανίνας, πάσας εἰνάρεας πάσας ἔτι ταῖδας ἀμύτρους. Artemis' attendants are to be novices of nine years old. Add to this the fact often noticed that children were initiated into the Bacchic mysteries (*A. Pal.* xi. 40) and we get a possible explanation. 'But let him be as a young novice of Dionysus, as one nine years old or entering on his tenth, and let me too be pure and pleasing to the pure.'

δεκάτῳ: cf. xv. 129.

30. εὐαγέστημ: cf. Callim. Del. 98 εὐαγέστων δὲ καὶ εὐαγεεσσοι μελοίμην.

31. αἰετός: cf. *Iliad* xii. 243 εἰς οἰωνὸς ἄριστος ἀμύνεσθαι περὶ πάτρης. The present passage shows a curious specialization of use.

## XXVII.

On the authorship of this see Introd. § 3. The poem gives in dialogue a rustic wooing between one Daphnis and an unnamed girl. Style, language, and tone are alike un-Theocritean.

1. The beginning is abrupt, but there is no necessity to suppose anything lost. The girl tempts Daphnis on by a coy reference to 'another neatherd,' and the prize he won by daring, and accompanies her words apparently with a kiss.

2. 'Rather Helen has captured the neatherd with her kiss, unforced.'

μὴ κανχῶ refers to the words ἀξυγά κώραν, 'you will not always be able to boast that you are a young girl.'

ώς ὅναρ: Theognis, 985 αἵψα γάρ ὥστε νόημα παρέρχεται ἀγλαδὸς ἦβη.

8\*. Granted that this line stands where the author intended, and as he wished, it would seem to mean 'and if I do grow old, then life at any rate is milk and honey to me.' Then after this line one must be lost in which Daphnis reiterates his warning of the shortness of youth (*ἀδύτη γηρ.* conj. Ribbeck).

9. The girl objects, 'the grape becomes the raisin, and the dried rose shall not perish,' i.e. I too may change, but I shall

NOTES: XXVI. LINES 27-31—XXVIII. 365

retain something of my sweetness and still shall please. For the mode of expression cf. *A. Pal.* v. 303:

δμφαξ ούκ ἐπένευσας· ὅτ' ἡς σταφυλὴ παρεπέμψω,  
μὴ φθονέσγις δοῦναι κάν βραχὺ τῆς σταφίδος.

Nicet. *Eug.* vi. 635:

σὸν φθινόπωρον κρεῖττον (ἢ ποῖος λόγος;)   
ἔπος ἀλλης σὸς δὲ χειμῶν καλλίαν  
δπωροφυοῦς εὐκραοῦς ἄλλου θέρους.

13. δέξιον: partic. of δέξιος, ‘no lovesick tune.’

16. λνον: *Ibycus*, fr. 2 ἔρος ἐς ἀπειρα δίκτυα Κύπριδός με βάλλει.

18. This verse stands before 17 in the MSS.; it is obviously out of its place here. Hermann with some probability sets it after l. 2, dividing it between the girl and Daphnis, but marking a lacuna of two half-lines and reading ἀμέλαι. I should prefer χείλεα μίξω. If it belongs wholly to the girl a line of Daphnis must be lost. Warton proposes καὶ εἰ γ' ἔτι, ‘and if you do, I will scratch your lips.’

20. ξνόν, ‘you ever bear his yoke.’

22. νόμον, ‘no one sings my marriage-song’; cf. l. 25; Nonnus, *xlvii. 323*:

ἀβρδς ἔην ύμέναιος δειδομένης Ἀριάδνης  
καὶ χορός.

Musaeus, 274:

ἥν γάμος ἀλλ' ἀχόρευτος· ἔην λέχος ἀλλ' ἀτερ ύμνων·  
οὐν Ζυγίην Ἡρόν τις ἐπευφήμησεν δοῦδος . . .  
οὐδὲ πολυσκάρθμῳ τις ἐπεσκίρησε χορεύ·  
οὐχ ύμέναιοις ἀεισε πατήρ καὶ πότνια μήτηρ.

24. δέξαιμι: the use of the plain optative in questions occurring in Homer (*Iliad* xi. 838) becomes very common in Alexandrian and later writers, Herond. v. 76 τις οὐκ ἐμπτύνοι; &c.

31. νίον φάσ: i.e. you will renew your beauty in your children; so Oppian, *Hal.* v. 89 πατρί γε γηράσκοντι νέον σθένος νίες.

34. δμνος: on these forms see Dr. Rutherford, Babrius, 50.

35. διώξαι, ‘even if you wish to chase me.’ Perhaps we should read γε for με, ‘I swear not to leave you, and I swear if you like even to pursue you.’

XXVIII.

This graceful little lyric accompanies a present of an ivory distaff to Theugenis, wife of Theocritus’ friend Nicias, now practising as a doctor in Miletus; see Introd p. 34. The metre is Asclepiad.

— u | — u u — | — u u — | — u u — | u ≈ |  
— — |  
— — |

Or more strictly

- u | - u u | L || - u u | L || - u u | - u | - ^ ||

The dialect in 28-30 is Aeolic. The chief peculiarities of this are : (1) the absence of the *spiritus asper* in almost every case (l. 4 *τρον* = *τρόν*) : (2) the shifting of the accent far back on words, e.g. 6 *ἴδων*, 23 *δει*, 25 *τίματα*, &c. : (3) the doubling of consonants, *άμμυν*, *ξέννων* = *χέιρας*, *Μίλλατον*, 16 *άμμετέρας* : (4) in conjugation of verbs; a large number of verbs appear in the *-μ* form instead of *-ω*. Thus xxviii. 3 *θέρσεισ* = *θαρσούσα* (*θέρσημι*). So we have *ὑμάρτη*, xxviii. 3—*ὑμάρτημι* for *ὑμαρτίω* : *αἰτήμεθα*, xxviii. 5 : *ποτήμενα*, xxix. 30 : *δοκίμοι*, xxix. 26 (*δοκίμωμι*) : *φίλη*, xxix. 20 (*φίλημι*) : *ἐθέλεισθα* or *ἐθέλησθα* (*ἐθέλεις*), xxix. 4. In the *-ω* conjugation the participle is formed in *-οισα* (xxviii. 19); the 2nd pers. sing. *-ης* for *-εις* (xxix. 14); infin. *-νν* for *-ειν* (xxix. 35) ; *εἴμι* has participle *ἔσσων* (xxviii. 16) : (5) in nouns note the accus. plur. *-οις* for *-οις* (xxviii. 20); gen. sing. in *-ω* (xxx. 1, &c.).

As with the Doric used in the other idylls the Aeolic here is not a pure dialect, but contains an admixture of forms which are not Aeolic at all [xxviii. 6 *ὅσως* : *καλέντος*, xxix. 39 (Aeolic would be *καλέντος*) : *νόσοντα*, xxix. 31]. Others which are Aeolic but quite obsolete, *Βράκη* (= *βίκη*), xxviii. 11; *ἄπν* for *ἄπω*, *Βραΐδως*, xxx. 27; *τιδ.* Legrand, *Étude*, p. 252. How much is to be attributed to Theocritus and how much to faulty transmission is not to be determined with certainty; the restoration or not of Aeolisms must depend on the taste of each individual reader.

2. γύναιξιν: dative after *διδρόν*: cf. Soph. Trach. 668 *τῶν σῶν*  
‘Ηρακλεῖ δωρημάτων’ Eurip. I. T. 387.

3. Νείλεος πόλιν: Miletus; Callim. iii. 225 :

χαίρε Χιτάνη  
Μιλήτῳ ἐπίδημε σὲ γὰρ ποίησατο Νείλεος  
ἡγεμόνην ὅτε νησὶν ἀνήγετο Κεκροπίηθεν.

4. καλάμω . . . ωπαπάλω. I have left the Vulg. lectio, although the last word is in the highest degree uncertain. No satisfactory emendation is forthcoming, and the only plausible suggestion is that the word conceals *ἴν+* the name of a hill (Meineke). It is just possible, however, to keep to the MS. and explain the word as a compound of *ἴνω* and *ἀπλός*, like *ἴνουχνος*, &c., the *ἴνω-* giving the sense of ‘somewhat.’ It is, however, then necessary to suppose that the first *-α-* is counted long on the analogy of such Aeolic forms as *ἴν(ν)εκα*, *ξέν(ν)ον*, *σὸν δλίγω* (xxviii. *fn.*). In that case translate ‘where is the shrine of Cypris of tender reeds.’ There was a temple of Venus at Samos called *τὸ εὐ καλάμων* or *τὸ εὐ ἔλει*: cf. Theocr. vii. 115, where the name *Βυθάλις* is probably connected with *βύβλος* and derived from these rush-beds.

6. τέρψομαι: cf. Odyss. xvi. 25 *νῦν εἰσελθε φίλον τέκος δόρα σε*  
*θυμῷ τέρψομαι εἰσορών.*

7. ἕρον φύτον : cf. *Iliad* ii. 704 Ποδάρκης, ὅσος "Αρης" : Theocr. viii. 44.

8. πολυμόχθω, 'wrought with toil.'

γεγενημέναν, 'made'; the passive of ποιέω as in Isocr. ii. 27 τοῖς πράγμασι τοῖς μὴ διὰ συῦ γεγενημένοις, &c.

9. δλόχω = δλόχου.

χέρρας = χείρας.

10. πέπλοις : acc. plur. = πέπλους : cf. ll. 12, 16.

11. φορέοισ' = φορέουσι (φοροῦσι).

βράκη (βάκη), 'raiment.' The β represents the digamma at the beginning of words in Aeolic; so βροδωπάχεες is restored in Sappho; and we find βραδίας, Theocr. xxx. 28, and βραδινός in Sappho.

ὑδάτινα : Callim. fr. 295 has ὑδάτινον καίρωμα. The sense is probably 'flowing,' not 'water-coloured' or 'transparent.' That was at any rate the sense understood by Antipater in *A. Pal.* ix. 567 ὑδατίνους φορέουσα βραχίονας.

13. πέξαιντο, 'would get shorn.' The use of the middle is curious; cf. Pseudo-Phocyl. 166 δρουραι λήια κειράμεναι.

αὐτοῖναι, 'in one year.'

15. ἰθολόμαν = ἰθονλόμην.

ἀκίρας, 'idle.'

16. ἀμμετίρας . . . χθονός : see Introd.

17. Ἐφύρας : Corinth; cf. xvi. 83. Syracuse was a colony from Corinth.

19 *sqq.* δι . . . ἀπαλαλκίμεν, 'he knows many a skilful healing art to keep disease from men.'

νόσοις is acc. plur. ἀπαλαλκίμεν, infin. dependent on φάρμακα δέση. The form is Epic rather than Aeolic.

21. πεδά = μετά : cf. xxix. 38.

24. κῆνο = ἐκείνο, τέκνος = τὸ ἔπος : 'thus shall one say who sees thee: truly a little gift, but great the love; and love makes all things precious'; cf. *A. Pal.* vi. 227 δλίγην δύσιν ἀλλ' ἀπὸ θυμοῦ and the Homeric δόσις δὲ ὥλιγη τε φίλη τε (*Odyss.* vi. 208).

25. σύν : cf. δαῦνέτημι τῶν ἀνέμων στάσιν, Alcaeus.

## XXIX.

This and the following idyll are the most purely personal in the collection, and together with xii show Theocritus in the light of a love-poet. While however xii was conventional in form and feeling, these open the poet's heart more unreservedly. They show a pure and tender feeling of chivalrous attachment constant in disappointment, not without self-condemnation for entertaining hope, but still hopeful of a consummation of pure friendship. The tone is reserved but breathes sincerity, and seems to show that Theocritus knew nothing and would know nothing of the abuses to which these friendships led in Greek society.

The metre is

-  $\textcircled{U}$  -  $\textcircled{U}$   $\textcircled{U}$  -  $\textcircled{U}$   $\textcircled{U}$  -  $\textcircled{U}$   $\textcircled{U}$  -  $\textcircled{U}$   $\textcircled{U}$

That is

-  $\textcircled{D}$  -  $\textcircled{U}$   $\textcircled{U}$  -  $\textcircled{U}$   $\textcircled{U}$  -  $\textcircled{U}$   $\textcircled{U}$  -  $\textcircled{U}$  -  $\textcircled{U}$  -  $\textcircled{A}$

Cf. Alcaeus, 25 *ἀντρέψει τάχα τὰν πόλιν·* *ἀ* δ' ἔχεται *ρύνας.*

1. ἀλάθεα = ἀλήθεια : ‘“wine and truth” runs the proverb, lad’; cf. the proverb ‘in vino veritas,’ Theogn. 500 ἀνδρὸς δ' οἶνος ἔδειξεν νόον : Alcaeus, 53 οἶνος γάρ ἀνθρώποις διοπτρον : Schol. Plato. Symposium, 218 εἴστι δὲ φύσματος Ἀλκαίον δρυχὴ οἶνος ὁ φίλε πᾶς καὶ ἀλήθεια.

3. The order is κῆγω μὲν ἐρέω τὰ κέατ' (=κεῖνται) ἐν μυχῷ φρενῶν.

ἴγὼ μέν : with personal pronouns μέν is not infrequently used where no δέ clause follows ; cf. vii. 50 ; similarly Iliad i. 234, &c.

4. ἑθλησθα : and sing. pres. indic. from ἑθλημι. Aeolic adds -θε to the termination ; Ahrens (*Dial. Aeo.* p. 139) would write ἑθλεισθα, φίλεισθα (Sappho, 22), ἔχεισθα (Theogn. 1316), &c.

φιλέαν is no Aeolic form. The line is imitated by Nicet. Eugen. v. 35 :

σοῦ μὴ φιλεῖν θέλοντος ἐκ ψυχῆς μέσης  
δοκῶ ποθεινῆς ἡμασυ ἡμῆς ἔχειν.

Cf. Callim. *Epig.* 41.

6. ζά = διά : so ζάδηλος = διάδηλος, Ζόννυξος = Διόνυσος. Cf. the formation of φράζα from φράδ-ι-ω.

Ιδέαν, ‘beauty.’

7. μακάρεσσον ἴσαν : cf. Sappho, 2 :

φάινεται μοι κῆνος ἴσος θεάσιν  
ἔμεν αὐτηρ, ὅστις ἐναντίος τοι  
լίγανει.

8. ἐν σκότῳ : Lucret. 5 ‘in tenebris vita ac maerore iacebat.’

ὅτα = δτε.

οὐκ : the negative attaches inseparately to the verb and forms a single notion, ‘when you refuse.’ Hence οὐ is allowed in spite of the subjunctive.

9. θίδων = διδόναι, Ahrens, *op. cit.* p. 141 ; cf. vii. 124 νάρκαισι διδοίη.

12. ‘Make thee a single nest in a single tree where no poisonous thing shall come.’

καλία : Leonidas, 91 (*A. Pal.* vii. 736) :

μὴ φθείρευεν, δινθρωπε, περιπλάνιον βίον ἔλκων,  
ἄλλην ἐξ ἀλλῆς εἰς χθόν' ἀλινδόμενος.  
μὴ φθείρευεν κενεὴ σε περιστέφαιτο καλιή,  
ἥν θάλποι μικκὸν πῦρ ἀνακαύμενον, κ.τ.λ.

13. δωπη μηδέν, ‘where it shall not come.’ The sentence is final ; cf. Soph. O. T. 1412 ἐκρίψατ’, ἐνθα μήποτ’ εἰσύψεσθ’ ἔτι, &c.

15. μάτης : and sing. pres. μάτημι, ‘to search for.’

17. ἔγνεν : cf. xii. 25, note.

18. τρίταιον : sc. φίλον, ‘thou makest him a friend of three

days' standing,' in contrast to *τριέτης φίλος* above, 'a friendship three years old.' Cf. the complaint, *Theognis*, 1311:

ἐμὴν δὲ μεθῆκας ἀτίμητον φιλότητα,  
οὐδὲ μὲν δὴ τούτοις γ' ἡσθα φίλος πρότερον.  
ἀλλ' ἔγὼ ἐκ πάντων σ' ἔδοκουν ἔστεσθαι ἑταῖρον  
πιστόν· καὶ δὴ νῦν ἄλλον ἔχεισθα φίλον.  
ἄλλ' οὐ μὲν εὖ ἔρδων κείμαι, κ.τ.λ.

19. *ἄνδρων . . . πνέειν*: the only way to explain this is to understand *πνεῦμα* from *πνέειν* so that *ἄνδρων* shall depend on *πνεῦμα* not on the verb; 'you seem to breathe the spirit of swelling pride.' It is possible that *ἄνδρων* is a gloss and has displaced an accusative, e.g. *ὑβριν* (so Meineke). Fritzsche joins *πνέειν* with *ἄνδρων*, &c., and compares Arist. *Knights* 437 *συκοφαντίας πνεῖ*, but the genitive of a concrete expression like *ἄνδρων τῶν ὑπέρ-* could not be so used.

21. *ἀκούσεις*, 'thou shalt be called'; cf. xvi. 30.

24. *κῆμε*: 'and has changed my iron heart to yielding.' For *ἴκε* cf. xxii. 112; Soph. *O. T.* 454 *τυφλὸς ἐκ δεδορκέτος*, &c.

25. *πέρ = ὑπέρ*, Ahr. *Dial. Aiol.* p. 151; Alcaeus, 18 *πέρ μὲν γάρ* *ἄντλος ἴστοπέδαις ἔχει*: cf. *Theocr. xxx. 3*. 'I beseech thee by thy soft lips to remember.'

*πεδέρχομαι* = *μετέρχομαι*: so *πεδά* (l. 38) = *μετά*. For the sense of the verb cf. Herod. vi. 68 ἔγὼ ἀν σε *μετέρχομαι τῶν θεῶν εἰπεῖν τὸ δληθές*.

26. *δμνάσθην* = Attic *δναμνησθῆναι* (so *δμνάσειε*, Pind. *P. i. 47* = *δμνασάσειε*, Ahrens, *Dial.* pp. 141, 149). Both in *πέρ* and *πέρσων* the vowel before the liquid is counted long.

29. *φόρη*: 3rd pers. sing. pres. indic.; but these forms in -η are doubtful. Ahrens would write *φόρε* (*Dial. Aiol.* p. 92).

30. *βαρδύτεροι*, 'we are too slow to seize a winged thing'; the full form of the construction is *βαρδύτεροι ή ὥστε συλλαβεῖν*. Similarly Thucyd. ii. 61 *ταπεινή ὑμῶν η δάνοις ἐγκαρτερεῖν & ἔγνωτε for ταπεινοτέρα η ὥστε ἐγκαρτερεῖν*.

35. *ἀνίμοισιν*: cf. xxii. 167.

36. *ἐν θύμῳ*, 'say in your heart,' *Odyss. xix. 209 αὐτὰρ Ὁδυσσεὺς θυμῷ μὲν γούσσαν ἔην ἐλέαιρε γυναικά*.

*ἀνόχλητος*: see note on 29 (φόρη).

37. *νῦν μέν*. There is no need for any transposition of the lines. The apparent confusion arises merely from the para-tactical structure of the Greek, where we should use a subordinate clause: 'If thou shouldst cast these words to the winds and say in thy heart "why troublest thou me?" then, while now for thy sake I would go to fetch the golden apples or to fetch back Cerberus the watcher of the dead, then I would not stir to thy doors even if thou didst call me, but would cease from the burden of my sickness.'

*χρύσεα μᾶλα* suggest both an heroic exploit as of Heracles, and a journey to the limits of the world; cf. Callim. vi. 11 *ἔστι ἐπὶ δυσμᾶς ἕστι* *ἐπὶ τῷ μέλανας καὶ ὅπᾳ τὸ χρύσεα μᾶλα*.

38. *βαίνων*: not a wish, but as in xvi. 67; hence *οὐδέ* not *μηδέ* in the following line.

## XXX.

On the authenticity of this see Introd. § 3. The poem was only discovered in 1864 by Ziegler, and first published by Bergk in 1865. Yet the MS. in which alone it is preserved was thought to have been thoroughly collated more than once. The metre is as in xxviii. The person addressed is in all probability the same as in *Id. xxix.*

1. τῷ χαλεπῷ : cf. ii. 95 ; and for the genitive iv. 40.
2. τετρατοῖς, ‘like a quartan-fever’; ὡς is omitted as in xiii. 24, &c. The point of the simile is explained by l. 5. The fever comes and goes, and so his love as yet holds him for a day and lets him go, but soon will give him no rest.

3, 4. The text is here too corrupt to admit of convincing emendation; and no one’s proposal has yet been accepted by another. I can hardly hope for better success.

κάλω μὲν μετρίως of the MS. is hardly defensible. It would not mean ‘fair in due proportion,’ but ‘fair enough,’ somewhat disparagingly, and this is not a place for disparagement. Both sides of the antithesis being doubtful we can hardly expect to reach certainty in restoration; but granted that μάκος μὲν μετρίω γ' is the *sense* intended, if not the actual words, the following clause as given in the text makes good sense. ‘Not very tall is he, but all his height above the earth, all this is gracefulness.’ Cf. A. Pal. xii. 93 :

δστε καθ' ίψος  
οὐ μέγας ούρανή δ' ἀμφιτέθηλε χάρις :

and comically in Arist. *Acharn.* 909:

B. μικρός γα μάκος ούτος. Δ. δλλ' ἄπαν κακόν.

περρέχει=ὑπερρέχει: cf. xxix. 25.

τῷ πέδῳ, ‘with the height he has.’ πεδά (μερά) gives the accompanying conditions; cf. Xen. *Symp.* ii. 15 καλὸς δ τῷ: ἀν δμας σὺν τοῖς σχήμασι ἔτι καλλίσσω φαίνεται. (For the conjectures of others, see Ziegler and Hiller; that of Maehly is the most attractive, but fails to make a good antithesis.)

5. ταῖς: sc. ημέραις: a strange ellipse and not found elsewhere, the nearest being Theophr. *Char.* 30 ταῖς τετάρταις, ‘on the fourth of each month.’ The end of the line is however very uncertain. ταῖς δ’ έαι (=έι) δμέραις (Maehly).

6. τάχα, ‘but soon there will be no rest, not enough for sleep.’

δσον . . . ἐπιτύχη: consecutive=τοσούτον δστε ἐπιτυχεῖν. Soph. O. T. 1191 τοσούτον δσον δοκεῖν: Thucyd. i. 2 δσον δποζῆν: A. Pal. v. 138 οὐ δ δσον ἀμπνεῦσαι βαδὺ έώσι χρόνον.

7. ἔχθες, ‘for yesterday in passing he stole a glance at me sidelong, ashamed to look me in the face, and flushed red.’

δι' ὅφρύγων (= ὅφρων), ‘with head bent and looking from under the eyebrows.’ ὅφρων has not here of course any notion of ‘pride’ or scowling (*superciliosus*, Fritzsche), but simply forms the antithesis to ποτίδην ἀντίος. They say in Russian, *gijaditj* is *podlobja*, ‘to glance from under the brow’; opp. ‘to look boldly in the face.’

λέπτ': a quick passing glance: *κλέπτ'* (Kreussler) is pretty but not necessary. Cf. Ibycus, *Jfr.* α ἔρος αὐτε με κνανέοις ἵπδ  
βλεφάροις τακέρ' ὄμμασι δερκόμενος.

9. ὥρος = δέρος.

11. εἰσκαλέσας, ‘calling my heart before me.’ Theocritus gives a new and quainter turn to such addresses to one’s own heart as the Odyssean τέτλαθι δὴ κραδίη. Theognis, 1029 τόλμα  
θυμὶ κακοῖσιν δμως ἀτλητα πεπονθώς: Archiloch. 66, &c. Cf.  
*A. Pal.* v. 23:

ψυχή μοι προλέγει φεύγειν πόθον Ἡλιοδώρας  
· · · φησὶ μέν· ἀλλὰ φυγεῖν οὐ μοι σθένος· ή γάρ ἀναιδῆς  
αὐτὴ καὶ προλέγει καὶ προλέγοντα φίλει.

12. τί ἔσχατον, ‘what will be the end of this thy folly?’ We should probably scan *τί' σχατον* rather than *τί ἔσχατον*.

14. ὥρα, ‘time to bethink thee whether thou art no longer young to look on. . .’

φρονέω takes the same construction as a verb of fearing here; cf. Xen. *Cyrop.* i. 1. 3 μετανοεῖν μὴ οὐ τῶν ἀδυνάτων η τὸ  
ἀνθρώπων ἀρχεῖν.

15. ‘Thou doest all that the young in years would do.’  
ἄρτι γενέμενοι, cf. *A. Pal.* Append. 238 μῆτρα γενεσάμενον ἡβῆς:  
*ib.* vii. 76 ἄρτι δ' ἀρότρου γενεύμενον.

18. βίος ἔρπει, κ.τ.λ. ‘For his life speeds on swift as a roe-buck, and to-morrow he will loose his sails for a voyage to another port, nor yet does the flower of his youth remain among his fellows.’ Three warnings are contained in the three metaphors: first, that the lad is active of mind and body as a deer, and therefore no companion for an older man; secondly, that he changes his affection from day to day (cf. xxix. 14 *sqq.*); thirdly, that his prime of youth will soon be past (cf. vii. 120).

22. ὁμιμναστοκομένῳ = ἀναμυητοκομένῳ.

δρη (δρῆμι): δρᾶ. Hiller compares aptly Horace, *Odes* iv.  
1. 37 :

‘Nocturnis ego somniis  
Iam captum teneo, iam volucrem sequor  
Te per gramina Martii  
Campi, te per aquas, dure, volubiles.’

He makes the subject the same as τῷ δέ. Is it not rather δ πόθος personified?

24. ἐμεψάμαν, ‘this charge did I make against my heart.’  
μέμφεσθαι πρός τινα elsewhere = ‘to lay a complaint before a judge’: Xen. *Oec.* xi. 23 ή μέμφομαι τινα πρὸς τοὺς φίλους ή ἐπανώ  
(cf. λέγειν εἰς δικαστάς).

26. δοκίμοι (δοκίμωμι) = ‘thinks.’

*τοῖς*: acc. plur. ‘He thinks to discover easily how many nines of stars there are above our heads’; cf. Nicet. Eugen. iv. 411:

δοκεῖ δέ μοι τις ἀνταρέλθη καὶ φύγη  
‘Ερχοτα τὸν τύραννον ἐπτεραμένον  
καὶ τοὺς ἄφους ἐκμετρήσειν δοτέρας.

27. δέκασσάκαν = δεκάκις.

έννια: the form of expression is chosen because of the mystic nature of the number nine. Plato’s tyrant is 729 times as unhappy as the perfect citizen ( $729 = 9^3$ ). Nicias, retreating from Syracuse, has to wait twenty-seven days ( $3^3$ ) because of an eclipse of the moon. Ausonius (*Id. xi*) ‘ter bibe vel totiens ternos: sic mystica lex est.’

28. τὸν ἀμφένα = τὸν αὐχένα.

μακρὸν σχόντα, ‘stretching out my neck,’ like a horse pulling a heavy load. Nonnus, *D. xiv.* 265 *εἰς ζυγὸν αὐτοκέλευστον ἔκουσιον αὐχένα τείνας* (Hiller).

31, 32. ‘But me, the leaf of a day, that needs but a breath of wind (to make it fall), it carries where it listeth.’

δνέμων = ἀνέμων.

δεύμενον: not for δεύμενον, but contracted from δεύμενον—a Doric rather than Aeolic form. For the contraction, cf. Herond. v. 19 *τῶν σε γουνάτων δεύμαι*.

### EPIGRAMS.

The epigrams given here are those which are preserved in the MS. of Theocritus, as well as in the *Anthology*. Two more are ascribed to the poet in *A. Pal.* vii. 262:

ἀδήσει τὸ γράμμα τί σῆμά τε καὶ τίς ὁπ’ αὐτῷ·  
Γλαύκης εἰμὶ τάφος τῆς δονομαζομένης:

and *A. Plan.* 253:

ἀνθρώπε, ζωῆς περιφείδεο, μηδὲ παρ’ ὥρην  
ναυτίλος ίσθι· καὶ ὃς οὐ πολὺς ἀνδρὶ βίος.

The latter appears also in *A. Pal.* vii. 534, under the name of Automedon, with four more lines added:

δείλαιε Κλεόνικε, σὺ δὲ εἰς λιπαρὴν Θάσον ἐλθεῖν  
ήτείγεν κοίλης ἐμπορος ἐκ Συρίης,  
ἐμπορος ἂν Κλεόνικε δύσιν δὲ θυ πλειάδος αὐτὴν  
ποντοπορῶν αὐτῇ πλειάδι συγκατέδυς.

The authenticity of these two is more than doubtful. Of the others Nos. 15, 7, 9, 11, 16, 20, 21 are ascribed in the *Anthology* to Leonidas of Tarentum or to ‘Leonidas or Theocritus.’ How

they came to be confused, whether Leonidas is the author of any of them, who is responsible for their insertion in the *Anthology*, are questions beyond the compass of this book. I must refer the student to Geffcken's Monograph (*Leonidas von Tarent*, Teubner, 1896, p. 10 *sqq.*) and the authorities there referred to. It is possible that a collection of epigrams by Theocritus and Leonidas (and others?) existed before the compilation of the *Anthology*, and a confusion of pages led to the error (Geffcken opposes this). It is curious that Meleager in his preface to the *Anthology* does not mention Theocritus, unless, contrary to all evidence, we see our poet's name and not that of Asclepiades concealed in the pseudonym Σκελίδης, v. 46 Σκελίδεώ τ' ἀνέροις ἄνθεα φύμενα. Did Meleager insert any of Theocritus' epigrams in the collection?

*Epig. 2.* The *Anthology* gives no name, but there is no reason to suspect the authenticity. The style is strikingly like that of Leonidas in his dedicatory epigrams; cf. *A. Pal.* 82 (*Leonid.* 82, Geffck.).

Θῆρις δὲ δαιδαλόχειρ τῷ Παλλάδῃ πῆχυν δκαμπῆ  
καὶ τεταῦν νάτφ καπτόμενον πρίονα·  
καὶ πέλεκυν ρυκάναν τὸ εὐπαγέα καὶ περιαγές  
τρύπανον ἐκ τέχνας ἄνθετο παυσάμενος:

another indication of close connexion between Theocritus and the Tarentine.

4. ἀμαλοφόρα: cf. *Id.* ii. 120.  
πήραν: *Id.* i. 49.

*Epig. 3.* To Daphnis sleeping.

4. καθαπτόμενος κισσόν, 'with ivy bound about his head.'  
6. κῶμα καταγρόμενον: the gathering drowsiness (?); but καταγέρω does not occur elsewhere; ?κατερχόμενον, 'coming upon thee.'

*Epig. 4.* A description of a rude figure of Priapus to whom the speaker will offer sacrifice if the god grant him relief from his sorrowing. Possibly Leonidas refers to this epigram in his lines (*A. Plan.* 261):

φύλαξ ἔστηκα Πρίηνος  
... εἴσατο γάρ πιστόν με Θεόκριτος . . .

14. ἀποστέρεῖαι: cf. xiv. 50.

Δάφνιδος . . . πόθους, 'love for Daphnis.'

15. κείθυς, 'and promise that I will sacrifice'; the idea of saying is given by εὔχεο.

ἢν δὲ ἀναεύσῃ, 'but if he refuses, if I win my quest I will sacrifice thrice as much.' The prayer for deliverance from the love is but half-hearted; the real wish is to continue in the love and win.

*Epig. 5.*

4. κηροδέτηρ πνεύματι, 'the breathing of his wax-bound reed'; cf. ix. 19 πυρὶ δρυίνῳ, 'fire of oak logs,' and note on that passage.

*Epig. 6.*

1. τὸ πλίον, 'what is thy gain ?' cf. viii. 17.
2. διγλάνους ἄνας : the adj. contains a word of same meaning, as the subst. ἄνας : cf. *A. Pal.* v. 196 εὐπλάκαμον κίσυνον, &c.
6. δοντίον οὐδὲ τέφρα, 'neither bone nor ash'; the first negative being omitted : *Aesch. Agam.* 532 Πάρις γὰρ οὐτε συντελής πόλις, &c.

*Epig. 8.* The epigram refers to a statue of Aesculapius set up by Nicias and carved for him by Eetion, but it obviously was not intended to be engraved on the pedestal.

3. ἵκενται, 'entreats him with sacrifice.'
4. γλύφατο, 'got carved.' Note the use of the middle voice, cf. *Dem.* 520. 2 ; *Hdt.* ii. 135.

*Epig. 9.*

3. πολλᾶς πατρίδος, 'instead of the wide fields of my native land I lie in a narrow robe of foreign soil.'
4. ἐφεστάμενος : *Ap. Rhod.* i. 691 δίομαι ἡδη γαῖαν ἐφέσσεσθαι : *Soph. O. C.* 1701 ὁ τὸν δεὶ κατὰ γὰς σκέπτον εἰμένος.

*Epig. 11.*

3. ἐπὶ ξένης ξένον : cf. *Soph. Philoc.* 135 ἐν ξένᾳ ξένον.
4. ὑμνοθέτης, 'the poet'; δαΐδωθέτης, *A. Pal.* vii. 50. I should prefer αὐτῷ for αὐτοῖς.
5. πάντων depends on κῆδεμόνας.

*Epig. 12.*

2. θεῶν : as monosyllable; 'common in tragedy, never in comedy,' Shilleto.
- τὸν ἡδιστον θεῶν : prose would require τὸν ἡδιστον τῶν θεῶν, since of two nouns thus dependent if one has the article both would have it; cf. *Pind. Is.* vii. 8 τὸν φέρατον θεῶν.

*Epig. 13.*

5. ἐκ σθεν ἀρχομένοις : cf. xvii. 1.

*Epig. 14. eis Κάκον τράπεζην, Anthol.*

1. τράπεζα, 'money-changer's table,' 'bank.'
2. θεῖς ἀνελοῦ, 'take up your deposit when the account is reckoned'; cf. *A. Pal.* v. 180 φέρε τὸν λόγον ἐλθὲ λαβοῦσα Φρύνη τὰς ψήφους.

*Epig. 15.* In the *Anthology* the first couplet of the epigram is erroneously attached to the preceding epigram. *A. Pal.* 657 (Leonidas). Hence possibly the ascription of this epigram to Leonidas in the *Anthology* (see Geffcken, *op. cit.* p. 11).

*Epig. 16.*

2. πολλῆς ἡλικίης, 'fullness of years' = πολλῶν ἔτεων : cf. Agathias, *A. Pal.* vii. 734 οὕτω τῆς νομίμης ἔμπλεον ἡλικίης. The explanation of Hiller (πολλῶν ἡλίκων) is very unsatisfactory.
5. ἐν ἑρόιμφ, 'in promptu'; cf. xxii. 61.

*Epig.* 17.

1. ὁ ξένος: cf. xxiii. 47; *A. Pal.* vii. 544:

εἰπὲ ποτὶ Φθίαν εὐάμπελον ἡν ποθ' ἵκησαι  
καὶ πόλιν δρχαίαν ὁ ξένος Θαυμακίαν  
ἀς . . . εἶδες Δάμωνος τόνδ' ἐπὶ παιδὶ τάφον, κ.τ.λ.

4. Cf. *Idyll* vii. 4.

The metre of the epigram is alternately iambic trimeter and hendecasyllable.

*Epig.* 18. On a statue of Epicharmus, the first writer of comedy.

The metre is at first sight a curious mixture of rhythms: 1. 1=1. 5=1. 9; 1. 3=1. 7; 1. 2=1. 4=1. 6=1. 8=1. 10.

The first of these is a rhythm of alternate trochees and spondees:

— U — — U — — U — — U — ;

but the apparent spondee should doubtless be counted as a choree with 'irrational' syllable; thus

— U — > — U — > — U — > — U — X

The second will then be

U : — U | — U | — U ' — z | — U | — X ||

And the third

z : — U U | — U ||.

So that the rhythm of the whole is choreic.

2. εὐρών: cf. Isocr. 24 ε τούς πρώτους εἰρόντας τραγῳδίαν.

3. χάλκεον . . . ἀνθηκαν: cf. *Idyll* x. 33, and the lines of Hermesianax (Athenaeus, 597 a) quoted in Introd. § 1, p. II.

5. τοι . . . πεδωριστοί, i.e. 'οι . . . μεθομιληταί α πεδαιοίςειν quod in πεδαιοίςειν abiit. Dativus πόλει pendet ab ipso illo πεδωρισταί quasi dicas τοῖς πολίταις μεθομιλοῦντες' (Meineke). The statue is erected by natives of Cos resident in Syracuse.

6. οἱ' ἀνθρὸι πολίτοι, 'as if to their own fellow-citizen.'

7. σωρόν γάρ, 'for a store of language had he to requisite those that remember him. For many an utterance did he make to help the life of men.'

μεμαμένους of the MSS. could only be kept if we joined it to τελεῖν as a command, and put a stop at βημάτων, 'remember and pay him his due.'

9. εἴπε, not εἴπῃ.

*Epig.* 19. On the iambic poet Hipponax, noted for his bitter satiric verse.

The metre, like that of Hipponax himself, is the scason iambic.

Epigrams on Hipponax are frequent in the *Anthology*, but all

make a different point—the danger of approaching the poet even in death ; cf. Leonidas, 40 (*A. Pal.* vii. 408) :

*ἀτρέμα τὸν τύμβον παραμείβετε μὴ τὸν ἐν ὄντω  
πικρὸν ἐγείρητε σφῆκ' ἀνασταύμενον.  
· · · τὰ γάρ πενταραμένα κείνου  
ρήματα πημαίνειν οὐδὲ καὶ εἰν 'Αἰδη.*

*Epig.* 20. The metre is alternately hendecasyllable and Archilochian, the system of the latter being

— ≈ | — ≈ | — ≈ | — ≈ || — ~ | — ~ | L | — ^

i.e. four dactyls or equivalents in first half, then four trochees. The fourth of these is represented by a single long syllable held on to the length of three instead of two short syllables.

1. Θραύσσα : cf. Herond. i. 1 Θρέυσσα ἀράσσει τὴν θύρην τις : Theocr. ii. 70.

2. δῆθε : the last syllable of the first half of the line may be long instead of short.

3. γυνὴ δύτι : synesia.

ἀντὶ τίνων ὁν ἔθρεψε = ἀντὶ τίνων & ἔθρεψε, or in ordinary idiom ἀνθ' ὁν ἔθρεψε, 'in return for her nursing.'

*Epig.* 21. On a statue of Archilochus.

The metre is ll. 1 and 4 Archilochian (cf. *Epig.* 20), ll. 2 and 5 iambic trimeter, ll. 3 and 6 iambic with 'falling rhythm.'

~ | — ~ | — ~ | — ~ | — ~ | L | — ^

The fifth foot is represented by a single long syllable ; the last is a half foot with rest.

1. στᾶθε καὶ εἰσιθε : the first verb is interposed in the construction, Xen. *Hellen.* vii. 3 ὑμεῖς τοὺς περὶ Ἀρχίαν οὐ ψῆφον ἀνεμείνατε διλλὰ ἐπιμαρτσασθε.

3. νῦκτα . . . δῶ : west and east.

*Epig.* 22. On a statue of Peisander, an Epic poet of the seventh century B.C. He wrote a *Heracleis* in two books, of which barely a fragment survives. The metre is hendecasyllabic.

3. ἐπάνωθε : cf. vii. 5.

## MEGARA.

See Introd. § 3, &c. The poem consists of a dialogue between Megara, the wife of Heracles, and Alcmene. The former asks the cause of Alcmene's pallor and appearance of grief, and in the course of her conversation tells briefly the story of Heracles' murder of his children. Alcmene in answer tells of a dream foreboding fresh suffering to Heracles and woe to herself.

5. ἀνδρός: sc. Eurystheus.

9. φαίεσσιν ἔμοῖσιν, 'my eyes.'

12. σφετέρροιν, 'his.'

13. σχέτλιος: exclamatory nominative; cf. xii. 34, note.

14. Κηρῶν . . . βέλεμνα, 'dread weapon of some Fury or Spirit of Death' (A. Lang); cf. Musaeus 308 of Hero's lamp, Μούρδων ἀνέφανε καὶ οὐκέτι δαλὸν Ἐράτων. Hercules received his arrows as a gift from Apollo, his sword from Hermes, his breastplate from Hephaestus.

18. τὸ δ' οὐδ' ὄνορ, 'such a thing as has come on none other even in his dreams.'

23. κατ' αὐτούς, 'near them'; *Iliad* xvii. 732 δλλ' ὅτε δῆρ' Αἴαντε μεταστρεφθέντε κατ' αὐτοὺς σταίσαν.

25. ἦ ρα: MSS. ἦ γάρ οἱ; cf. xv. 112, note, but probably in all places where γάρ precedes οἱ and a short syllable is required we should read ρα. Cf. *Iliad* ii. 665; xi. 339; xxiii. 865; xxiv. 72.

27. αἰνοτόκεια, 'most miserable of mothers'; cf. xxiv. 73, note.

28. πολλὰν . . . βόλον, 'the wide halls,' 'ampla domus'; cf. xxii. 156 πολλὴ τοι Σπάρτη: *Epig.* ix. 3 πολλᾶς πατρίδος.

30\*. Some such line as that supplied by Hermann seems necessary. Without it 'Ἄρτεμι, κ.τ.λ., becomes quite a pointless address to the goddess; with it Megara expresses a double wish either that she had been slain by Heracles or had died at the hands of Artemis. This accords well with what follows, 31-35.

35. δθι: sc. 'in Thebes.'

36. οἱ μὲν: sc. τοκῆσ.

44. πέτρης . . . συδήρου: cf. *Idyll* x. 7; xiii. 5.

45. λείβεται: cf. v. 28, note, and for the expression, *Iliad* ix. 14:

ἴστατο δακρυχέων ὡς τε κρήνη μελάνυδρος,  
ἥτε κατ' αἰγίλεπος πέτρης δυοφερὸν χέει ὕδωρ.

Psalm xxii. 15 'I am poured out like water; all my bones are out of joint.'

46. ἥμαθ' ὅποσσα, 'every day'; cf. 'quotquot eunt dies'; 'quot annis,' &c.: but ἥματα is nominative not accusative, ἐστὶ being supplied: see *Odyss.* viii. 214 πάντα γὰρ οὐ κακός εἴμι, μετ' ἀνδράσιν ὅσσοι δεθλοι.

56. μῆλων: cf. xiv. 38.

62. δαιμονίη παιδῶν: cf. *Odyss.* xiv. 443 δαιμόνιε ξείνων. The sense here is rather 'poor child'—in pity—than 'noble child.' The latter meaning is always employed somewhat formally; cf. xxii. 62.

65. τὸ δεύτατον αἰεὶ . . ., 'continually to the last day of our lives.'

66 sgg. 'In love with sorrow would he be who would count them'; namely the sorrows οἵς ἔχομεσθα. The *vulgata lectio* here yields no sense at all, nor has any emendation of single words proved at all satisfactory (ἀριθμήσειν ἐν . . . θαροσίν, Hermann, Ahrens, Meineke, which is beyond the understanding of any but themselves). I conjecture the missing hemistichs to be something like ἀριθμήσειν ἀ περ θεὸς ἀμμιν ἔθηκε ἀλγεα· τίς δέ κεν

*εἴποι τοφ' . . . ,* ‘Who could count the sorrows God has laid upon us? And who would bid us have courage in this our woe? Not such is the destiny laid upon us’ (i.e. not such as to be able, *θαρρεῖν*).

77. μηδέν, κ.τ.λ.: dependent on *ἴστω*, ‘that I love thee no less than if . . .’

78. ή εἰ: for the synizesis cf. xi. 81.

81. τῷ, ‘therefore.’

85. ήπατ'=ήπατι: the ‘*i*’ of the dative is occasionally elided in Epic Greek: *Iliad* v. 5 *δοτέρ' ὅπαριψ* ἐναλίγκιον.

93. ἔρδοι: cf. x. 45, note. The kind of personification whereby the vision is said to do the hurt (*ἔρδοι*) is curious, but such confusions between a premonition and a cause are not hard to parallel in popular lore.

96. δεέγμένος, ‘having received the task.’ It is noticeable how much stronger and vivid the verse becomes from this point to the end. The weaker strain of the opening of the poem nowhere gives the impression of easy workmanship. Possibly this is an evidence of early date, but there is no real evidence.

114. οὐκ ἀθλούτα: a touch of quite Homeric simplicity!

124. μάντις, ‘and may my foreboding prophesy ill to him, and may God bring nought to pass besides.’

## THE DIALECT OF THEOCRITUS

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In idylls i.-xi., xiii.-xviii., xxiv. xxvi., and in the epigrams, Theocritus uses the Doric dialect. On xii. see *ad loc.* In xxii., xxv., and Megara, he follows Homeric usage. The dialect for the spurious poems is a less correct Doric : that of xxviii., xxix., xxx. is Aeolic (*vid. preface to xxviii.*).

The following sections will deal with the Doric as used in the above-named poems.

In the first place we must note that the dialect is nowhere pure Doric<sup>1</sup>; Epic and Aeolic forms are intermixed, and local peculiarities are brought together, so that even the Doric is not a Doric of a single district.

Probably in Cos, where we have seen that Theocritus passed his youth, Aeolic forms might be heard; but the fact remains that Theocritus' dialect is a literary rather than a spoken form of speech.

### 1. Declensions.

- (a) *First declension.* Nouns in -α, -η, -ης.  
η always becomes ἄ in terminations.

Thus:	Nom.	Acc.	Gen.	Dat.
	φανά	τύλας	δοιδᾶς	κνύζῃ.
	Σιμχίδας	Αίδας	Λαμπράδα	Εύμαρῃ.

Plural nominative -αι, accusative -ᾶς (v. 103), and so in adjectives αἴρας (v. 33), καλᾶς (vii. 86).

The dative plural is properly -αις (i. 2), but the Homeric -αισι or -ησι are often used.

Genitive plural -ῶν (i. 12).

Homeric is genitive singular. -αο from nominative -ης (i. 126).

- (b) *Second declension.* Genitive singular -ω for -ον (ii. 95), &c.  
Homeric -οιο (ii. 134), &c.  
Accusative plural usually -αις (i. 121). Sometimes -ος (i. 90).  
Dative plural -αισι. Homeric -αισι (iv. 7), &c.

<sup>1</sup> The chief authority for the Doric dialect remains Ahrens' great work *De linguae graecae dialectis*, Göttingen, 1839, to which should be added Morsbach, *De dialecto Theocritea*, Bonn, 1874, and Curtius, *Studien*, x. 1. There is an excellent summary of the Theocritean usages in the Fritzsch-Hiller edition (Leipzig, 1881); cf. Legrand, *Etude*, p. 234 seqq. A useful collection of Doric inscriptions is published by Drs. Collitz and Bechtel, Göttingen, 1898 (Band 3, zweite Hälfte, ed. R. Meister).

(c) *Third declension.*

- (i) Type *γένος*. Genitive singular *θέρεος* (ii. 58). *χείλεος* (vii. 20). Nominative plural *χεῖλη* (i. 29), and *τήθεα* (ii. 79).
  - (ii) In other types the chief variation is in dative plural; *-σι* or *-σι* are both used. The latter only is true Doric (vii. 17, viii. 153, viii. 43).
- So we have *πορθμῆα* (xvii. 49), *Πηλῆι* (xvii. 56), but in pastorals only *-ει* (i. 58), *ἀριστέα* (xviii. 17), *ἀριστῆα* (xiii. 17).

(d) *Adjectives in -υς.*

These appear both in the Ionic form in feminine *δδέα* (i. 65), and Doric *δδεῖα* (i. 95)

## 2. Pronouns.

The Doric forms are: *ἐγών*, *μεν* (*μου*), *ἐμύν* (*ἐμοι*). *ἄμμεις* (*ἡμεῖς*), *ἄμμει* (*ἡμᾶς*), are Aeolic.

2nd person *τύ* (*σύ*), *τύ* or *τέ* (*σε*), *τεν* or *τεῦ* (*σου*, *σοῦ*), *τιν* or *τοι* (dative).

Here, as elsewhere, Doric shows the older form, retaining the original *τ* (Lat. *tu*, &c.). A rare form, *τεοῦς* (genitive singular), appears (xviii. 41; xi. 25).

## 3. Verbs.

(a) In *-ω*.

2nd person singular present indicative *-εις* for *-ειν* occasionally (i. 3). 1st plural *-εις* for *-ειν* (i. 16) *δεδοίκαμες*, &c. 3rd plural *-οντι* for *-οντι*, the older form appearing (Lat. *-ant*, &c.) (i. 38) *μοχθίζοντι*. So in contracted verbs *φιλεύντι* = *φιλέοντι* = *φιλέονσι* (v. 80, &c.): subjunctive, *-οντι* (viii. 70); infinitive, *-ειν* for *-ειν* occasionally (i. 14) *συρίσδεν*.

*Participle*: *-οισα* for *-ονσα* (Aeolic rather than Doric) constantly (ii. 137 *λιποδάσων*). In verbs in *-εω*, *-εύσα* for *-ούσα* (v. 56).

In the future verbs in *-ζω* make *-ξω* instead of *-σω*: in all verbs the future is contracted *-ῶ* for *-ω* (viii. 86 *δωσῶ*; vii. 71 *αὐλησεῦντι*; v. 142 *κακαξῶ*).

Similarly in aorist: *ἐξήταξα* (xiv. 28) = *ἐξήτασα*; cf. *ἐλυγίχθης* (i. 98).

A new present is formed from the perfect stem in many words. *δεδοίκω* (xv. 58), *vid.* note on i. 63.

Many verbs pass from the *-αω* conjugation into the *-εω*, *ποθορεῦσα* (iii. 18), &c., and many, ordinarily conjugated in *-ω*, appear in the *-μ* form (these are strictly Aeolisms): cf. i. 36 note, vi. 8, and preface to idyll 28. (*νικέω*, Herondas, i. 51.)

(b) In *-μ*:

3rd singular present has *-τι* for *-σι* (cf. *τύ* for *σύ* and *-οντι* for *-ονσι*). *φατί* (i. 51), *ὑφίγτι* (iv. 4).

3rd plural, *-αντι*, *-ερτι*, *-οντι* for *-ασι*, &c. *ἴσωντι* (xv. 64) = *ἴσασι*.

In vi. 8 ποθόρησθα shows the Aeolic addition of -θα to the termination: cf. xxix. 4.

ειμί shows the following peculiarities:—and singular present, ἔσσι; 1st plural present indicative, ειμές (ii. 5); 3rd plural, ἔντι; imperfect, ἤς for ἦν, ἤμες for ἤμεν; infinitive, ειμεν, ἤμεν (an older form), ii. 116; participle, έλν (άν once in idylls viii. and ix.), έοσα or ένσα (v. 26), έόντα or έύντα (ii. 3, Herondas v. 16); future, έσσεται.

#### 4. Form of Words in general.

In stems of words α appears for η in many cases, but by no means universally. ποιην, not ποιάν; ἀπεχθής, not ἀπεχθάς, &c.

τ appears for Attic σ in είκατι (είκοσι). ποτί (πρός), πλατίον = πλησίον (v. 28).

οι for ου in Μοΐσα (Aeolic).

α for ε in έτραχον (έτρεχον): γα = γε, and others.

κ for τ in έκα, πόκα (πότε).

The chief peculiarities in contraction are:—

ᾶ for ον (=ao) in genitive 1st declension.

ᾶ=αο; πεινᾶντι=πεινάντι (but γελάντι=γελάσουσι, i. 90, is from γέλημι: cf. i. 38).

ᾶ=ω; έπάζα=έπήξω.

η for Attic ἄ in verbs in -αω; δρη, vii. 50. So έσορῆς, i. 90.

ω for ου in υῶν, xi. 74.

ευ for ου in φελεῦσα, χείλευς, ἀθεῦνται, έρρευν.

Note the following individual forms:—

κᾶ=κεν=ᾶν; τηγει=έκει; τῆνος=έκενος; ὁς=ένθα; ὁς=έώς;  
πρᾶν or πράν=πράνη; τουτεῖ=τηνεῖ (v. 45); ἀμᾶ=δμον  
(xi. 39); αι for ει; ποτί (πότ) for πρός.

5. The accent varies from the Attic in οὐτῶς, δλλῆ. According to the grammarians the Dorians sounded παῖδας as παίδας. And similarly γυναίκας, αἴγας, φάρας (see R. Meister, *Bemerkungen zur griech. Accentuation*). It would hardly be a right course to foist these into our text of Theocritus.



## INDEX

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**Accusative : vid. Case.**

**Adjectives :**

1. δρυνὸν τῷ, ix. 19, note; δεγλήνους ἄντας, *Epig.* vi. 2.
2. of place and time: δωδεκατῶν, ii. 4; χρόνιος, xiv. 2; σκυψίδαιος, xvi. 93; προδέελος, xxv. 223; διαπόντιος, xiv. 55; ὑπερούμριον, xxiv. 95; ὑποκάρδιον (= ὑπὸ τῷ καρδίᾳ), xi. 15.
3. In accusative neuter, to denote time: μεσογήνετιον, xiii. 69; δειλανόν, xxi. 39 (*Arist. Eccles.* 377); ποθέσπερα, viii. 16. With article: i. 13, &c.
4. For adverb of manner, or quality: πολὺς ἐνέκειτο, xxii. 90; πρόφρων, xxv. 3, i. 60; ἀδεῖα γελάσισα, i. 95; δλος, iii. 33; πᾶς, ii. 40.  
*See also* ii. 72, ἀ μεγάλοις; ii. 6, ἀνάρσιος.
5. Formed from proper names=genitive of that name, *Bīg 'Ηρακληΐην*, xxv. 154, xxii. 31 (*Iliad*, xiii. 67).
6. Neuter with preposition (*ἐν*, *ἐξ*) used as predicate: ἐν ἐτοίμῳ, xxii. 61, 212; ἐξ ἵσω, v. 25.
7. Neuter singular with article: τὸ καλόν, iii. 3=adverb of quality.
8. Neuter for masculine: ἀκρα Πελασγοί, xv. 142, note, xx. 31; τὰ πράτα, x. 29; Δύκος νῦν πάντα (is everything), xiv. 47; ἀλλο τι τερπνύν, ii. 158; εἰ τί περ ἐσθλόν, vii. 4, *Epig.* xvii. 4.
9. Accusative neuter singular or plural, for adverb (=cognate accusative): i. 96, vi. 9, ii. 100, v. 44, i. 46, χλωρὰ θέουσα, xxv. 158, note.
10. Neuter used in oblique cases: πάντεσσι καλοῖς, xv. 111; δὲ δμοιβαλον, viii. 61; ἐπὶ ξηροῖς, i. 51, note.
11. Used substantivally (not generic): τὰν αὐλείαν, xv. 43; οἴναρέοις (vine leaves), vii. 134; ἀμφοτέροις (ποσῖν), x. 35; ἀμφοτέραις (χερσὶ), vii. 157; τολύν τιν' ἔπινες, xviii. 11; τυρόεντα, i. 58; θηλυτέρην, xvii. 35 (adjective in Homer, substantive in Alex.); εἰλιπόθεσσι, xxv. 131; κενεῖν ἀπομάττειν, xv. 95; τὸν ἔνα τὸν γλυκύν, vi. 22 (sc. δρθαλμόν); ἀκράτω, ii. 152; βίβλινον, xiv. 15; ἔνα κάθευδε (lect. dub.), xx. 39; πυρρά (θρίξ), xv. 130 (πολιή, Callim. xi. 14); τὸ κάταντες, i. 13; ἀ θήλεια, xv. 145; δηγροτέροις, viii. 58; μηκάδες, i. 87.

12. Comparatives: ἐπὶ τὸ πλέον, i. 20; ἐπὶ πλέον, iii. 47; φέρε θάσσον, xv. 29 (*Odyss.* xx. 154); δὲ γεράτερος εἴκαπι παιδῶν, xv. 139; δητὶ θάσσον, xxiv. 48, note.  
 ἑκαστατέρων vel ἑκαστοτέρων, *fals. lect.*, xv. 7.
13. Superlatives: πράτιστος, i. 77; μονάτατος, xv. 137; δεύτατος, Megara, 65.  
 Equivalents, *οἵος* δραστος, xiv. 60; *ὅσσος* σθένος, i. 42; δητὶ μάλιστα, x. 43; *ὅτι* τάχος, xiv. 68; *ὅτι* τάχος, ii. 36.  
 See further *Predicate*.

**Adverbs:**

1. With article to form attribute: τὸν Διβάθε, i. 24 (τὸν αὐτίκα πότμον, Callim. iv. 88).
2. Without article: Ἀργοθεοί ἀνδρες, xxiv. 131; ἐαρ ἑξατίρας, ix. 34 (*ἡπειρόθεοί ἀνδρί*, Aratus, 1094).  
 Equivalents: ἐξ ἀλέφατος αἰεροί, xv. 123.
3. As predicate: γυνήτος δωρὶ πον., xxiv. 38.

Alliteration: κ. vii. 109, 110; τ. i. 56; σ. i. 1-3. Vowel, a. viii. 55; xi. 43. Interwoven, κ. μ. viii. 83; δ. τ. viii. 86; τ. κ. ix. 18.

**Aorist:**

1. Action now past (English would use perfect): i. 98; ii. 7; iv. 6, &c.
2. Momentary action: i. 20; xii. 25; xxix. 16 (English would use present). See notes on i. 20; xii. 25.
3. Action habitually recurring—gnomie: xiii. 50; ii. 137.
4. Aorist indicative in wish: vii. 86; x. 36; cf. iv. 49. In final clause, iv. 49.
5. Aorist infinitive after verbs of promising, &c.: xxi. 59 (*Odyss.* ii. 373). After φημί, φήσις μοι πάντα δόμεν, xxvii. 60.
6. φίλος ἔντλεο (art dear), vii. 95; vii. 60; xv. 100.  
 ἄναψ λεγόμενα, see Vocabulary.

Apposition: τοῖς τῷ Δαμητράδα, τοῖς δαμόται, iv. 21; τῷ ποταμῷ τῷ Δαίνιοι, iv. 33; ἀνδρες . . . ἀλλοθεν ἀλλοι, i. 34; δύ δλώνεκες ἀ μὲν . . . ἀ δέ, i. 48.  
 δ τᾶς Ἀργείας θυγάτηρ πολύιδρες δαοδός, xv. 97; τὸν δδίταν . . . δεσθλὸν Κυδωνικὸν ἀνδρα, vii. 11; χῶ ταλαιεργὸς ἀνὴρ . . . Ἀλκιμῆνος υἱός, xiii. 19; τὸ χρῆμα . . . ἀ θήλεα, xv. 145; δ Γροῶ κοσκινόμαντις, *fals. lect.*, iii. 31; τῷ βασιλῆος . . . δφνεῶ Πτολεμαῖο, xv. 22. [Great freedom in the use of article with words in apposition appears in Alex. poets, μυρόπουν Δημοῦς χρῶτα τὸν ὁννατάτην, A. Pal. v. 196; τόν με κύνα, A. Pal. vii. 68; τόν σε χοροῖς μέλιψατα, A. Pal. vii. 21, &c.]

Archiloachian verse: *Epig.* 20, 21.

**Article:**

1. = Demonstrative pronoun: without substantive.
  - (a) Without particle added: i. 29; xxv. 129; vii. 103.
  - (b) With particle: αὐτὰρ δ, xxv. 232; αὐτὰρ δ γε, i. 52; δ γάρ, xvii. 4; δ μέν, i. 138, &c.; δ δέ, ii. 102, &c.

2. *Deictic*:

(a) *Standing at head of clause*: substantive follows at some distance, i. 30; vii. 7; vii. 80; xiii. 17; vii. 136, &c.

(b) *Attributes precede the substantive* as δ *βομβένσα μέλισσα*, iii. 13; v. 36.

3. *Repeated with each of two attributes, preceding substantive*.

(a) *With asyndeton*, xiii. 5 (cf. Thucyd. i. 126; Plato, *Crat.* 398 b).

(b) *With conjunction*, ii. 146, note.

4. *On τὸ ποταφὸν τὸ Λακίνιον*, iv. 33; τοὶ τῷ Λαμπριάδᾳ, τοὶ δαμόται, iv. 21; *ροικὸν τὸ λαγωθόλον*, iv. 49, see notes *ad loc.*
5. *With predicative nouns*: viii. 86; xxi. 14.

6. *With ποῖος*: v. 5; v. 8.

7. *Ἴπποι καὶ τὸν ψυχρὸν δόφινον*, xv. 58; δμαλδε δὲ τις δ στρατιώτας, xiv. 56; iii. 19; ἔγὼ δέ οἱ δ ταχυπεθής, ii. 138; iii. 24; τὰ πρὸς πλόου, xxii. 22; τὰ πρόαν, xv. 15; τὸν τὸ πιεῖν ἔγχειντα, *fals. lect.*, x. 53; τὸν ἡδιστον θεῶν, *Epig.* xii. 2; τὸν καρτερόν, i. 41; τὸ κάλον, iii. 3; τὸν δδιτάν (notus ille viator), vii. 12.

**Attraction:**

1. Of mood to mood: vii. 127, note; vi. 24.

2. Relative: (*τιτθόν δόσον*, i. 45, note); *ἀντὶ τήνων ἀντὶ ἐθρεψε*, *Epig.* xx. 3; *ἀντὶ ἰδες ἀντὶ εἴπαις κεν*, xv. 25 (?).

3. Of gender in pronouns: ή δίκη, xxv. 33; οὐτος δ πλοῦτος, xxi. 14.

4. Of Case, see *Vocative*.

**Augment omitted**: i. 100; ii. 71, 83; vi. 44; vii. 80, &c. For such combinations as δαιτα πίνοντο, xiii. 32; δλλήλοντο φίλησαν, xii. 15. C. Hartung would read δαιτ' επένοντο, δ' εφιλήσαν, κ.τ.λ. (against authority of MSS.).

**Caesura**: trochaic in fourth foot, xviii. 15, note.

**CASES.**

1. *Nominative*, θᾶσαι φίλος, i. 149.

With article for vocative (plural), i. 151 (Arist. *Acharn.* 601); singular, iv. 45-46.

2. *Vocative*: with οὐτος, v. 76.

By attraction, xvii. 66 ὅλβιε κοῦρε γένοιο, xviii. 10.

3. *Accusative*.

(a) *Cognate*: (i) Substantive alone, v. 124; xxv. 137; xxv. 15. (ii) Substantive and adjective, ii. 134; iii. 49. (iii) Adjective alone: see *Adjectives*, (7), (9), and under *Pronouns*, *ταῦτα*.

(b) *In apposition to sentence*, viii. 74; xxv. 274; xxiii. 40; xxv. 69 (ἀμφότερον).

(c) *Accusative of extent*: (i) of space over which, xiii. 66 δλάμενος οὐρεα; elsewhere Theocritus uses a preposition. (ii) of goal of motion, i. 140; xxv. 258; xv. 122; xiii. 29. (iii) Time, i. 15; xxx. 2; xiii. 29; vii. 85. (iv) Measure of amount, i. 24; i. 45.

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(d) *Of respect*: xxiii. 2 τὰς μορφὰς ἀγαθῶ; vii. 13 οὐνομα μὲν Λυκίδαν.

(e) *Direct object*: two accusatives, xxiv. 105 γράμματα τὸν παῖδα ἐξεδίδαξεν.

#### 4. Genitive.

(a) *Partitive*: (i) after adjective of quantity, ii. 45; iii. 47 ἐπὶ πλέον λύσσας; i. 20. (ii) as predicate, μασάρων ἀμφιρεῖται, xiii. 72. (iii) after adverb of time, αὐτίκα νυκτός, ii. 119; xi. 40; xxiv. 38. (iv) after verba, ii. 152; xxv. 105; x. 6. (v) after adverb of place, ἐπὶ δεξιῶν χειρός, xxv. 18. (vi) φίλ' ἀνδρῶν, xxiv. 40; μούντος προτέρου, xvii. 121.

(b) *Possessive*: (i) ἡ τὰ Λύκανος, ii. 76. (ii) With noun omitted, ἐπὶ δλβίων, xv. 24. (iii) as object, κόρας μέλος, x. 22; ii. 151.

(c) *Time*: viii. 78; xi. 37; xxiv. 39.

(d) *Price*: xv. 35, 36.

(e) *Comparison*: xiii. 5; xi. 49 τῶνδε θάλασσαν ἔλεσθαι; of exchange, xii. 37 (*ε coni.*).

(f) *Material, &c.*: iii. 22; v. 53; xxviii. 8.

(g) *Cause*: xxv. 200 ἵρων μηνίσκατα.

(h) *After certain verbs*: δέσδω, i. 28; ἔχομαι, vii. 20; λανθάρομαι, ii. 46; κνίζομαι, iv. 59; ἑδράζετο κίραος (by the horn), xxv. 145; v. 133; ὅχλος ἐσάθητη (from the crowd), xv. 5.

(i) *Genitive absolute, without subject expressed*: ix. 20; xvii. 10.

Following after a dative: vii. 25; xxv. 67.

(k) *Exclamation*: iv. 40; xxx. I.

5. *Dative*: (i) Possessive, v. 104, &c. (ii) loosely used, dative of person concerned, i. 43 ὁδέ οἱ φίδηκαττι ἴνες; xiii. 57; xxiv. 19; vii. 20; xxv. 2, &c. (iii) of indirect object after nouns, xxviii. 2 δώρον γύναιξιν. (iv) manner, vii. 20; (v) Time, xii. 30 εἴαρι πράτῳ; xxv. 56 ἥμασι πολλοῖς; xv. 1 χρόνῳ; with participle added, xvii. 127; (vi) Instrument, means, manner, xxv. 91; xiii. 54; xxv. 119; (vii) Comitative, αὐτοῖς ναύτησι, xxii. 18. (viii) locative, ii. 121; iii. 16; vii. 16.

6. *Obsolete case-endings*: (i) -θεν, xxii. 11; xxv. 180; i. 24; vii. 80; iii. 10. (ii) -φι, xxv. 138; xxv. 207; Megara 78. (iii) -θε, xvi. 61; xvii. 100; xxv. 136.

**Comparison**: brachylogical, ii. 15; v. 52.

Comparative clauses, fullness of expression in: Introd.

p. 43.

*Ellipse of verb in main clause*, v. 38.

*Ellipse of ὡς in short comparisons*, xiv. 51; xiii. 24 (*ε coni.*). μᾶλλον omitted before ή, ix. 20, note.

The clause ὡς ἴδον ὡς ἐμάνην, ii. 82, not comparative, note *ad loc.*

**Consecutive clauses**:

With δοσον, xxx. 6; ὡστε follows δοκεῖ, xiv. 58; ὡστε introduces a new sentence ('and so'), xiv. 65.

Infinitive alone, v. 10 οὐδὲ γὰρ τῷ δεσπότῃ ήτο τι ἐνεύδειν: *vide Infinitive*.

**Crasis**: *ἀγαθέ*, i. 78; *φωδλοι*, i. 80; *κήξ*, i. 136; *χώ*, i. 40; *τῶνβούλοι*, ii. 66; *τῶστια*, iv. 16; *ἄριφος*, v. 24; *ῶπόλαιν*, v. 82; *εἶμε*, v. 90 (not *εάμε*); *ἄρχαιος*, xi. 8; *χῶτι*, xiv. 52; *ώρατος*, vii. 98.

Double crasis: *καὶ δὲ* *εἰ*, i. 72; *καὶ δὲ* *Ἄδωνις*, i. 109; *καὶ δὲ* *εὔρος*, xv. 18; *καὶ δὲ* *ἀνήρ*, xv. 148.

**Declension**:

*εἰαρι*, xii. 30; xiii. 26, &c., very common in Alex. writers, not earlier.

*ἰχθύα*, xxi. 45 (*διζύα*, *ἴενα*, *ηγδύα*, Quint. Smyrn.; *δρφύα*, Oppian.); *ἰχθύν*, xxi. 49.

**Dual**: for plural in participle, xxv. 72, note.

Dual subject with plural verb, xxi. 47.

Dual verb with augment, xxv. 154.

**Diminutives**: *vide Vocabulary*.

**Ellipse**: (i) *vide supra* Comparative clauses. (ii) Verb omitted in short relative clauses, i. 12; xvi. 75, &c. (iii) Verb omitted in noun clauses, xxv. 64; xii. 37 (*e. coni.*); xiv. 19. (iv) In direct statements or questions, v. 149; xv. 60, &c.; v. 3 *οὐκ ἀπὸ τᾶς κράνας*; iv. 46. (5) Infinitive omitted, xv. 147 *ώρα εἰς οἴκου*, xiv. II, note.

**Future Indicative**: (i) with *ὅτας* as command, i. 112. (ii) *οὐ μή*, i. 152. (iii) with *μή* as prohibition, v. 109, note. (iv) In relative sentence—final, xxviii. 6. (v) for optative and *δύ*, xv. 79; Herondas, iv. 28, 33; v. 56; vi. 59.

**Gender**: *χίμαρος*, f. i. 6; *κλισμῶ*, f. xv. 85; *σκιάδες βρίθοντες fals. lect.*, xv. 119.

Masculine plural used by woman of herself, ii. 5; *δεθλος* = *δεθλον*, viii. 13; *ձեա*, f. accusative, xx. 8; *τὸ ἄμυσον τᾶς ζοτας*, xxix. 5 (cf. *Odyss.* xvii. 322).

**Hiatus**:

1. In bucolic caesura, i. 67; ii. 54 (*Odyss.* iii. 435, iv. 831, &c.; Monro, *Hom. Gram.* 382).
  2. In weak caesura, vii. 8; xiii. 24; xxii. 116 (*Odyss.* ix. 286; xv. 291, &c.).
  3. In arsis of first foot, xxv. 173; xvii. 38. Of second foot, ii. 152; ii. 51. Of third foot, iii. 42. Of fourth foot, xviii. 58; xxv. 274. Of fifth foot, xvii. 79; ii. 46; x. 28.
  4. In thesis: (i) long syllable retained, xxv. 275. (ii) short syllable unelided, xv. 149; xv. 32; and cf. *supra* (1).  
*δτ* not elided, xi. 54, note; *τι*, v. 10; i. 88; iii. 24.
  5. Long vowel shortened but not elided, i. 2, 8, 17, 26, 29, 31, 33, 35, &c.
- Elision of *μοι*, iv. 58; vii. 19; *μέμναμι*, v. 118; *αἴθεται*, vii. 102; *αῦθι*, xi. 22; *ῆπατι*, Megara 85.

**Infinitive:**

1. In commands, x. 48 (with accusative); xxiv. 95 (with nominative); v. 121; xxiv. 72 (joined with imperative); xiv. 1.
2. Epexegetic: ἐθηκεν . . . θμεν, ii. 41; πιῶν ἐγχεύντα, x. 53; xxviii. 19; xi. 49.  
After verb of motion, viii. 28.
3. Dependent on noun, xv. 26 ὥρα ἔρπειν.
4. Dependent on adjectives, viii. 4; xi. 4; xxii. 2; xvii. 13.
5. Direct object of verb, i. 97; xxiv. 26 φευγέμεν δρμαίνων; xxv. 253 μαμών; xvi. 15 σπεύδοντι; xii. 31 ἐριδμάνοντι.  
These last four are not found with infinitive earlier than Theocritus.

**If' clauses:** εἰ with future indicative (modal), iv. 48; v. 147.  
εἰ with optative (general), xiii. 10.

ἢ with subjunctive, followed by aorist indicative (general), xii. 25.

Indicative without ἀν in main clause, ii. 124; xvi. 44; ii. 127.

εἴ κεν with indicative, ii. 124, note. εἰ with optative of end in view (if haply), xxv. 215; cf. xv. 70, note, εἴ τι γένοιο εὐδάίμον.

Protasis given by optative of wish, x. 32. By imperative, v. 44; xi. 42. Apodosis: optative of wish, v. 20; v. 150.

**Middle voice:** v. 117; xxii. 185; xvii. 129; iii. 26; i. 92; i. 78 (*ἔρασμαι*); xxvi. 3, *tide Legrand, Étude*, p. 299.

**Noun—used for adjective:** γέρων, vii. 17; ἀβαι, v. 109; τρύχνος, x. 37; δοιδά (subject of song), xii. 11; κακὰ παίγνια, xv. 50 (of persons).

**Noun clauses:**

1. Statements: present infinitive for future, ii. 153 (? see note). Primary construction kept after past tense, iii. 32; ii. 149. Optative not used (see i. 81, note); δῆλον ὅτε, xi. 79.
2. Verbs of perception, &c., μέμνημαι δέκε, v. 116.
3. Verbs of joying, grieving, &c., δοχαλάων δ, xxv. 236; θαῦμ' ὅτι, xv. 2; ἄμοι ὅτε, xi. 54; χαίρων δθούνεκεν, xxv. 76; ἀχθομαι εἰ, v. 35.
4. Verbs of fearing, &c., μὴ . . . δώσει, xxvii. 21; xxx. 14 φρονέειν μὴ οὐ πέλη.
5. Verbs of striving, φράξεο μὴ δρούσῃ, vi. 13; iii. 5. Theocritus does not use the future indicative in this construction.
6. Dependent questions, ii. 5 (present indicative), retained after historic tense; i. 81 (optative); τίνος for ὅτινος, xi. 30; ὡς for ὅπως, ii. 84; πεύθονται μή, xii. 37.
7. Dependent exclamation, xv. 146 δλβία δσσα ἵσατι; ii. 9.
8. Dependent questions deliberative: with future, xvii. 10; xvi. 16. Optative, xxii. 84. Subjunctive, xvi. 67.

**Number:**

1. Singular collective, vii. 66; x. 54; xiv. 17; xxi. 6.
2. Neuter plural, with plural verb, ix. 17; iv. 23, 27; xvii. 78, &c.

3. Singular distributively, vi. 2 τὰν ἀγέλαν, each his flock.  
 4. Varia, τὰν Ἀίδαο πύλαν, ii. 160; θύρας for θύραν, ii. 6.

### **Optative:**

- In primary sequence, x. 45; xv. 71; xxiv. 100.
  - In questions—τί γενοίμεθα; xv. 51, remoter deliberative; τί πέραιμι; xxvii. 24, note.
  - In independent statements, xvi. 67 ἐλοίμαν (*velim eligere*); i. 60; viii. 66; xxix. 38; xxiii. 74.
  - Potential without *δύ*, ii. 34; viii. 91.
  - Concessive, iv. 11, note.
  - In relative sentences: (a) final, Homeric use, xxv. 219. (b) by attraction to preceding optative in consecutive clause, vii. 124, note. (c) due to interrogative in main clause, viii. 13, note.
  - In prospective time clause, xxv. 228 δεδεγμένος ὅππος ἵκοτο.

**Participle**: φύχετο φεύγαν, ii. 152; φύχετ' ἔχων, ii. 7; xxii. 168;  
iv. 6. κάμυοντι ἔσκωπός, i. 41.

Present participle represents imperfect. iii. 32.

Present inaccurately for aorist. xxiv. 94 : xvii. 54.

Repeats main verb, ἔξενθοις καὶ ἔξενθοῖσα λάθοιο, xi. 63; ii. 113.

Final, future participle, *Epig.* viii. 2; xxv. 57 (present, xvi. 86, note).

Further defines dative of time, xvii. 127; dative of means, xiii. 20 *vóτω τότον* *duo dέντι* (*see note*).

**Particles** : δλλά γε, v. 24; ἀρα, ergo, xiv. 3. With demonstrative: analeptic, xxiv. 13. Continuing narrative, xxiv. 46; xviii. 7. In questions (expressing surprise), i. 66; ὡς ἀρα (quoting), ii. 149; εἰ ἀρα, vii. 105; δλλά γάρ, v. 29, 44; μηδέ γε, x. 11; δέ τε, i. 74; v. 125; vi. 37; θην, xv. 62; xiv. 43; i. 97; καὶ . . δέ, i. 90; οὐ μάν οὐδέ, xxii. 205; μέν with pronoun (with no δέ clause), v. 96; i. 57; περ: εἰ τί περ ἐσθόλον, vii. 4; ii. 34.

**Predicate:** adjective in, δέ Κραῖδας λεῖος ὑπανάντ, v. 90; ἐσθλὸς δικούειν, xvi. 30. Adjective in neuter instead of masculine, τὸν στέφανον λεπτὰ καταπίλαι, iii. 21; στρύμβων πέντε ταράν, ix. 27. Noun with preposition as predicate, γάμους οὐτὸς ἐν δρόκῳ, xxii. 148.

### **Prepositions :**

**ἀπό** : ἀπὸ ερωτάφων γηραλέοι, xiv. 69, xxiv. 80, xvi. 49 ; ἀπὸ σκελέων . . σφάλλοντι, xxiv. 111 ; ἀπὸ σκοπιᾶς ἐτίναφε, ix. 11 ; τὸν ἀπὸ γραμμᾶς λίθον, vi. 18 ; δοχμὸς ἀπὸ προβολῆς, xxii. 120 ; ἀπὸ σκανᾶς ἀγοράσδων, xv. 16 ; θαυμάτων ἀπὸ θνατᾶς, xv. 106.

**ἀμφί** with genitive = **περί**, xxv. 195.

*āvā, of time, only in xx. 45.*

ἐκ : ἐκ μεγάλου διάγος, xxii. 112; δὲ ἐκ δρυμοῦ λέων, i. 7α; ἐκ θυέων καταθύσομαι, ii. 10 (agency); ἐκ λευκῶν ἐλέφαντος αλετοί, xv. 123; ἐξ ἀπάρας κεροτημένου, xv. 49; ἀχὴν ἐκ πατέρων, xvi. 33, xvii. 13, xxii. 170; ἐκ πάντων ὑπερόχον, vii. 94.

*εἰς* : αἰώλα φωνέαν ἐς βάρβιτον, xvi. 45 ; ἐς πατέρα . . . δεικνύασκεν, xxiv. 56 ; ἐς Δία λήγετε, xvii. 5 ; ἀριθμεῖσθαι ἐς τινα, xvii. 27 ; *εἰς* ἀνδρα γενειῶν, xiv. 28 ; ἐς τέλος, ii. 14 ; ἐς βόλον ἔλκειν, i. 40. With numbers, *ἐς τρίς*, ii. 43 ; *ἐς δύο πέλλας*, i. 26 ; *ἐς δῶ*, xviii. 14 ; *εἰς νέωτα*, xv. 143 ; *εἰς ὄρας*, xv. 74.

*ἐν* : ἐν μέσσῳ at hand, xxi. 17 ; ἐν δρθαλμοῖς δρᾶν, iv. 7 ; ἐν δρκῷ, xxii. 148.

*ἐπί* : ἀμαρ ἐπ' ἀμαρ, xi. 69 ; ἐπὶ πάγχυ, xvii. 104 ; ἐφ' ἐσπερίοις ἐρίφους, vii. 53, note ; ἐπ' ἀνθρώποις among men, xi. 4.

*κατά* : opposite, i. 30 ; xxiv. 12 ; κατ' ἀντρον παρκύπτοισα, iii. 6 ; ἵκετο κατ' ἀγάνας, xvii. 112 ; κατ' αὐτὸν πωτάται (near), Megara 23 ; κατὰ κρατός, vii. 135 ; χεῖτε κατὰ Θύμβριδον ὕδωρ, i. 118.

*μετά* : 'to join,' *μετὰ δαῖτα*, vii. 24 ; xxv. 87 ; 'to fetch,' xiii. 16 ; with dative, 'close after,' i. 39.

*παρά* : παρ ποταμὸν τετραμένος, vii. 112 ; παρ' ἐμὸν κέκριται, vi. 37.

*περί* : περὶ πλέγματι γαθεῖ, i. 54 ; περὶ πάντων excelling all, xxv. 119 ; elided, xxv. 242.

*πρός (ποτὶ, πότι)* : λέγειν πρός τινα, xi. 68 ; ποτ' ἀντολάς (eastward), v. 103 ; φάρμακον πότ τὸν ἔρωτα, xi. 1 ; ποτ' ἔριν 'in spite of,' xv. 10 ; τὰ πόλον, xxii. 22 ; ποτὶ τῶν Νυμφῶν 'by the Nymphs,' i. 12.

*σύν* : 'with the help of,' ii. 28, vii. 12 ; πήδησε σὺν δρμῇ, xxv. 251.

*ὑπό* : ἵαχε ὑπὸ ὑμεναίῳ, xviii. 8, xxv. 14.

#### Pronouns :

Demonstrative, *ταῦτα* : ταῦτ' ἀρα λεπτός, xiv. 3, 'that is why,' xv. 8 ; τοῖος, τόσσον introduce abrupt explanatory clause, xvii. 96, xxiv. 118, ii. 161.

Possessive : *ἔός* = tuus, x. 2, -suus (plural), xxvii. 26 ; *ὅς* = meus, Megara 77.

*σφέτερος* = suus (singular), xxii. 209, (plural), xiii. 53 ; = tuus, xxii. 67.

*σφωτέρος* = suus (singular), xxv. 55.

*ἄλλος* = ἔτερος, vi. 46, &c.

*ἔτερος* = ἄλλος, xxv. 174.

(οὐδέτεις = οὐδέτερος? xxii. 15.)

*δόσον*, τυτθὸν δόσον, i. 45 ; οὐδὲ δόσον, 'not a jot,' ix. 20 ; δόσον = 'just,' xxiv. 195, note.

*αὐτός*, standing alone, xxiv. 50 (the Master) ; in dative comitative, xxii. 17 ; = alone, v. 85, &c. ; = only, ii. 89.

*τις*, 'some one of importance,' xi. 79 ; so with noun μελικτὰς τις, iv. 30 ; with adjectives, ἀδύ τι τὸ ψιθύρισμα, i. 1, xviii. 11 ; χιών τις, vii. 76 (a streak of snow).

*τὸ τεόν*, iii. 27.

Proper name : used by person speaking of himself, i. 103, 135 ; v. 9 ; vii. 55 ; vii. 96. Of person spoken to, i. 105 ; xiv. 1.

Diminutive form, 'Αμύντιχος, vii. 132.

**Relative**

Exclamatory *οἵστις έην*, xvii. 13 (*οἵστις* and *οἵστις τε* distinguished, ib. note); *δόσσιχον*, iv. 55. Optative in relative sentence: see Optative.

*ὅς οὖν ὁς ἡμάρην*, ii. 82: see ad loc.

*ὅστις* for *ὅς*, xv. 98; xiii. 22; vii. 51.

Article for relative, *Epig.* iv. 17 (xxi. 62; xxiii. 58); *ταῖς τε*, *dubia lect.*, vii. 59; xiii. 57; xxv. 2; xxii. 55 (see Monro, *Hom. Gram.* 262). The Alexandrians use it more widely than Homer, Callim. i. 87 *ἐσπέριος κεῖνός γε τελεῖ τά κεν θρὶ νοήσῃ*.

Relative sentence for conditional, x. 25; Megara 67, &c.

Forms, *ὅτις*, xxii. 54; *ὅσσα τε*, xxv. 90; *ὅσας τε*, vii. 60; *ὅς τε*, vii. 103; *ὅς βα*, xxv. 139.

**Subjunctive:**

With *μή* in independent sentence, *μή σὺ θάνευς*, 'you might die,' xxi. 67.

Spondee in fifth foot, i. 38, 71, 75, 136; xiii. 20, 42, 43, 44, &c.

(Forms of spondaic ending are (i) - - - preceded by dactyl, xvi. 3. (ii) - - - preceded by u u - or - u - xvi. 76; xv. 110. (iii) - - - preceded by spondee, xxv. 30; xv. 48. (iv) u u - - - - xiv. 33; xxiv. 85. (v) miscellaneous, *ρεία πλήθησαν*, xxv. 98; *σόφον τοι χρῆμα ἀνθρώπος*, xv. 83; *περιστλαγχνος Δαέρτης*, xvi. 56; *βίη θ' Ἡρακλείη*, xxv. 154.

Verbs: new forms of: see section 3 on dialect, and see especially i. 63; xv. 58; xi. 42; iii. 37; xiv. 34; xiv. 51; i. 36; vi. 8; vii. 40.

**Vocabulary:**

New words and *ἄπαξ λεγόμενα* (latter marked with +), *τακαοχράσμαν*, iv. 22; *τκνάκων*, iii. 5; *ταλοικός*, i. 56; *τδεράστιστος*, e coni., see note on i. 51; *τσκνι-φάῖον*, xvi. 93; *τκαρχαρόδων*, xxiv. 87; *άμοιβαδίς*, xxii. 96; *τάμνειαν*, xxiv. 62; *τυννός* (also in Callim.); *τάρρηνές*, xxv. 83 (Hesych.); *τπροδείελος*, xxv. 223; (*ὑποδείελος*, Aratus); *δλπη* (Alex. for *δλπις*); *Ἄπις γη*, xxv. 183 (Ap. Rhod.); *τπεριγληνώμενος*, xxv. 241; *μαλός*, *Epig.* i. 5 (Hesych.); *τημόσδε* (Callim., Ap. Rhod.); *τδίγληνος*, *λισσάς*, *ρωγάς* (Ap. Rhod.); *λεπράς* (Oppian).

New compounds are formed with frequency but occasion no difficulty, *ἀπόκομμα*, x. 7; *εύκριθος*, vii. 34; *τίλατρός*, xvii. 9; *φιλεχθής*, v. 137 (Legrand, p. 274).

Diminutives of nouns are frequent, *ἀμνίς*, v. 3; *ἀρβυλίς*, vii. 26; *χαμενής*, vii. 133; *δροδαρνίς*, vii. 138; *ολίς*, i. 9; *γερόντιον*, iv. 58; *σκαφίς*, v. 59; *τραγίσκος*, v. 141; *ταλαρίσκος*, κ.τ.λ.

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